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MARCH 23, 1945



U. S. Army Signal Corps

REUNION IN BURMA

In Bhamo, Lily Pons and Andre Kostelanetz Meet Sgt. A'an Kayes, Who Was Associated with Constance Hope in Handling Press Relations for Both Artists and the Metropolitan Before Entering the Army



LIFE OF THE PARTY

Helen Jepson Greets Roger M. Jacobs, U.S.N., at a Reception Following Her Recital at the Northwestern State College at Natchitoches, La. Others Are Stevenson Barrett, Accompanist; Lydia Prest, Secretary of the Student Body, and Dr. Robert Capel, Chairman of the Artists Series Committee



BEHIND THE SCENES

After Their Appearance with the National Symphony in Washington, Ethel Bartlett and Rae Robertson Chat with Hans Kindler in the Conductor's Dressing Room



YOUNG PEOPLES CONCERT

Stephan Hero Takes Time Off from Entertaining the Soldiers at Bougainville to Give a Lesson in Music Appreciation to Three of the Natives



Irving Kaufman

CRONIES

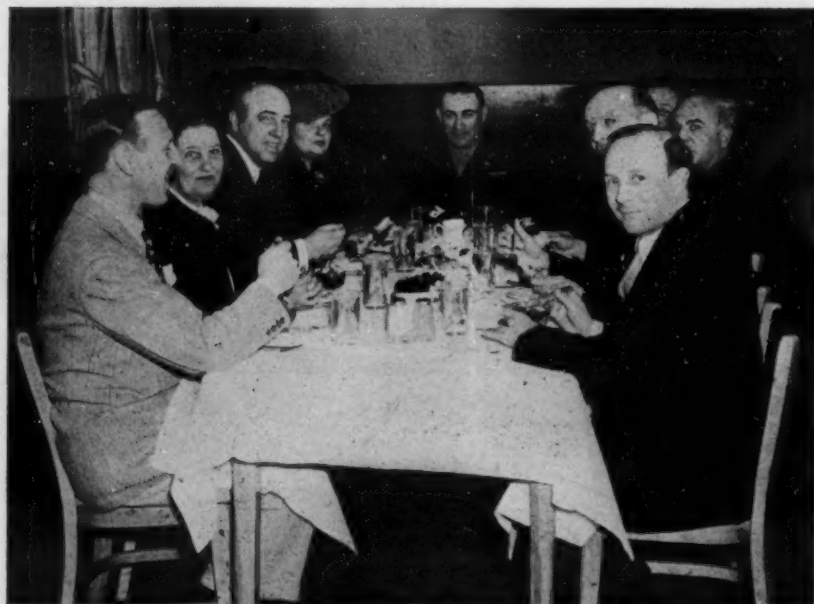
Eleanor Steber and Walter Damrosch Share a Joke at a Cocktail Party Given for Heitor Villa-Lobos



Arthur Avedon

FOR THE GALLERIES

Jan and Mischel Cherniavsky Sit for Portraits by the Famous Canadian Artist, Myfanwy Spencer Campbell



Official Photo U. S. AAF

CHOW CALL

Following a Joint Concert at Lowry Field, William Primrose and Richard Crooks Gather Around the Supper Table with Guillaume Mombaerts and Frederick Schauwecker, Accompanists, Col. and Mrs. John B. Patrick, and Mr. and Mrs. Arthur Oberfelder of Denver

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MUSICAL AMERICA

Two Verdicts on a Controversial "Fidelio"

For the Affirmative

American Singers Score in Metropolitan Revival

By RONALD F. EYER

EVENTS have so conspired, as they sometimes do in the busy New York scene, that all of the infrequent performances of "Fidelio" at the Metropolitan in the last decade have found this writer occupied elsewhere with other musical matters. Thus he enjoyed the rather novel experience of hearing this masterpiece of the German theatre for the first time on the afternoon of March 17 as presented in English by a cast composed almost entirely of young Americans—an experience shared, no doubt, by uncounted thousands whose radio dials were set for the regular Saturday broadcast.

Nearly everybody, one supposes, is familiar with at least three of the opera's four overtures (there almost were five), with Florestan's great aria at the beginning of the second act, some of Leonore's music, the Prisoners' Chorus, perhaps, and other such excerpts as may have found their way into the concert hall. Beyond that, general knowledge of the opera is sketchy, and the rumor has gained credence in this country that "Fidelio" is so abstractly Beethovenian that it is dreary and dull and not to be considered as a good stage piece.

Work Is "Capital Theatre"

Among the great revelations for the newcomer, therefore, are the successive discoveries that the work is capital theatre—better than nine-tenths of the repertoire; that it is neither dreary nor dull, but exciting and grippingly dramatic, and that it is not merely Beethovenian but also Mozartian, Cherubinian and even Wagnerian by turns. It begins like a Singspiel with light comedy by-play between Marzelline, Jacquino and Rocco. But with the entrance of Leonore and from there on through the scene in the prison courtyard and then the dungeon, it becomes epic tragedy—stark, realistic, torturingly emotional. The dramatic timing is masterful. There is that artistic economy of understatement and husbanding of resources which we prize so highly in the theatre of our own day. Nothing is protested too much nor underscored too heavily, as is so often the case with Wagner, and thus no point—by getting harped to death—is made only to be lost again.

"Fidelio" went through several revisions, each at the cost of a good many drops of Beethoven's blood, and only upon the entreaty of his more theatre-wise friends, yet, even so, who (knowing only his instrumental music and his songs) would suspect this man of so deft a hand in lyric drama, so intuitively craftsmanlike a sense of the theatre? But this is an old story to those who know their "Fidelio", so let us get on with the performance.

The Leonore was a young native New Yorker, Regina Resnik, who made known her claim on this occasion to one of the great voices of our day. The role is one of notorious difficulty; it lies very high and it lies very low; there are

(Continued on page 6)

For the Negative

Little Trace of Essential Style Seen in Restoration

By HERBERT F. PEYSER

BUT for the conducting of Bruno Walter and hence the influence he brought to bear on certain aspects of the performance, the Metropolitan's latest "Fidelio", in this listener's opinion, scarcely rose above the level of the Central European "Provinzbühne". Indeed, in such provincial theatres before the war one could now and then hear Beethoven's opera done with a feeling for its style, its spirit and its traditions of which the present revival showed little trace.

Although the writer is an intransigent foe of translated opera he would hesitate to blame the chief faults of the representation on the English text employed, which was neither much better nor much worse than the average. He has heard "Fidelio" at the Paris Opéra with French words that certainly did not impair the loftiness, the impact and the heart-searching emotion of the work itself to any such degree. The English version by Dr. Theodore Baker, doctored up here and there by the lady who had devised the ineffable rhymes and colloquialisms of "The Golden Cockerel", left the problem of translated opera squarely where it was. There was in the musical numbers the usual amount of "librettese", a quantity of things like "To dig the grave of my beloved, oh! what a dreadful deed to do!" or "Go, lock the prisoners in their pen and never be so bold again", but also a few phrases of rather happier turn. Yet just how much the audience gained by the use of English (except in the passages of spoken dialogue, which are another matter altogether) is not easily decided. As usual, scarcely more than fifty per cent of the text in the various

(Continued on page 7)



Regina Resnik
as Leonore



Frances Greer
as Marzelline



Kenneth Schon
as Pizarro



Arthur Carron
as Florestan



The Prisoners' Chorus in the Second Scene of the First Act with Marzelline, Jacquino and Leonore in the Foreground

BEETHOVEN'S BIRTHPLACE
DAMAGED BY BOMBING
BUT NOT DEMOLISHED



Pvt. Eugene Moore, of Los Angeles, Cal., Looks at the Commemorative Plaque Affixed to a Wall of Beethoven's Birth House in Bonn. Left: The Famous Monument to Beethoven in Bonn, Which Miraculously Escaped Injury Although Devastation Surrounds It

Below: Beethoven's Birthplace as It Was Before the War. The Tablet Shown in the Adjoining Picture Was on the Other Side of the House



Philharmonic Plans 1945-46 Season

Rodzinski to Return as Musical Director — Solo- ists Listed

The Board of Directors of the Philharmonic-Symphony Society has announced its plans for 1945-46, the 104th year in the history of America's oldest orchestra. Artur Rodzinski will return for the third successive year as musical director. There will be three guest conductors, Bruno Walter, George Szell and Igor Stravinsky.

Mr. Walter, whose year of rest had limited his Philharmonic-Symphony appearances this season to a special Pension Fund concert and Bach's *St. Matthew* Passion at the end of the month, has accepted an invitation to conduct four weeks next season. George Szell has been reengaged for three weeks. Igor Stravinsky will return for one week, in January 1946, at which time he will direct the world premiere of a new work which he is writing for and dedicating to the Philharmonic-Symphony Society.

Choral Works Scheduled

Two major works with the Westminster Choir and soloists are scheduled towards the end of the season. In March Bruno Walter will repeat, for the fourth Spring, his uncut performances of the *"St. Matthew"* Passion. During the closing week Artur Rodzinski will conduct the Beethoven Ninth Symphony.

Among the soloists engaged are: Claudio Arrau, Alexander Brailowsky, Robert Casadesu, William Kapell, Oscar Levant, Witold Malczewski, Marisa Regules, Artur Schnabel, Gyorgy Sandor, Artur Schnabel, Rudolf Serkin, Zdel Skolovsky, and Hilde Somer; pianists: Wanda Landowska, pianist and harpsichordist; Fritz Kreisler, Yehudi Menuhin, Zino Francescatti, Bronislaw Huberman, Nathan Milstein, Joseph Fuchs, Angel Reyes, Tossy Spivakovsky and Patricia Travers, violinists; Marian Anderson and Helen Traubel, singers. Three leading members of the Philharmonic-Symphony Orchestra will also be heard as soloists: concertmaster John Corigliano, assistant concertmaster Michael Rosenker, and solo cellist Leonard Rose.

The regular season of subscription concerts will be twenty-eight weeks as usual, opening Oct. 4, 1945, and closing April 14, 1946. The series remain the same; fourteen odd and fourteen even Thursday evenings, fourteen odd and fourteen even Friday afternoons; seven odd and seven even Saturday evenings and fourteen odd and fourteen even Sunday afternoons.

The usual series of six Saturday-morning Young People's Concerts will be given under the direction of Rudolph Ganz.

Nijinsky Reported Killed in Budapest

VASLAV NIIJNSKY, world renowned ballet dancer of the Diaghileff era, was reported to have been killed by the Nazis in Budapest, by the Stockholm newspaper *Morgentidningen* recently. The paper, which did not give the source of the report, said that Nijinsky had been a victim of the German policy of killing all persons in Budapest suffering from mental disorders. The dancer was placed in a Swiss sanatorium in 1919, when he became insane, and remained there until 1940, when he was taken to Budapest. Attempts which were made to bring him to the United States were fruitless.

Pops Scheduled For Carnegie Hall

Warnow and Golden to Direct Series from June to September

From June to September Carnegie Pop Concerts will present a multi-hued variety of programs. In addition to billing leading symphony orchestras and jam sessions by many of the immortals of jazz, plans are afoot to arrange a half-week for a "National Folk Music Festival", another half-week for a "National Folk Dance Jamboree", a regular Friday night "Concert of Comedians", a week or two of "The Chocolate Soldier" with Oscar Straus conducting and a program of Art Tatum and Jose Iturbi.

For the National Folk Music Festival the Pop Concerts' musical director, Mark Warnow, is contacting the governors and the historical societies of the forty-eight states and Alaska to interest them in unearthing obscure groups of folk singers and musicians who have retained the ancient lore and flavor of their respective locales. Cajans from the bayous of Louisiana, Navajo Indians from New Mexico, Paul Bunyans from the northwoods, sharecroppers from the South, and the like, will participate in the presentations.

Mr. Warnow and Lawrence Golden, the business manager of Pop Concerts, Inc., hope that such festivals will become annual affairs, part of the recognized and esteemed culture of the United States. Mr. Golden has contacted numerous corporations and organizations with the idea of having them sponsor some of the programs for their employees and members.

Peter Mennini Wins Gershwin Award

"Symphonic Allegro", an orchestral selection, composed by Peter Mennini, was voted the winner in the first annual nationwide George Gershwin Memorial Contest, sponsored by Victory B'nai B'rith Lodge.

The prize-winning composition will be performed for the first time by the Philharmonic Orchestra, under the baton of Leonard Bernstein, at a George Gershwin Memorial Concert program at the Metropolitan Opera on March 27. Mr. Mennini, the com-

poser, will be the guest of honor, and will receive the \$1,000 cash award. Honorable mention and a prize of \$250 were voted to Sgt. Romeo Cascarino of Camp Seibert, Ala., for his work, "The Prairie".

Novelties Promised For Spring Ballets

S. Hurok announces that the Ballet Theatre will begin a four week Spring season at the Metropolitan Opera House on the evening of April 1. Three new productions will be featured, including Antony Tudor's psychological murder ballet, "Under-tow". This novelty has a score especially composed by William Schuman, with settings and costumes by Raymond Breinin. Another work, "Moonlight Sonata", is Leonide Massine's choreographic version of the Beethoven classic. Sergei Soudeikine did the décor and costumes.

"Harvest Time", a choreographic creation devised by Bronislava Nijinska is another prospective offering, based on an arrangement by Antal Dorati of music by Wieniawski. Restorations to the repertoire include Massine's "Mademoiselle Angot" and a revised version of Agnes de Mille's "Tally-Ho" and favorites of last season will be shown, among them Jerome Robbins' "Fancy Free".

The guest artists will be Tamara Toumanova, Leonide Massine, Jerome Robbins, Agnes de Mille, Argentinia, Pilar Lopez and company. As guest conductor there will be Sir Thomas Beecham. Alicia Markova and Anton Dolin will appear as guests during the season. They will dance in "Giselle", "Romeo and Juliet" and "Bluebeard". Antal Dorati and Mois Zlatin will share the conducting.

Florida Bach Festival Is Held in Winter Park

WINTER PARK, Fla.—The tenth Bach Festival was held on March 1 and 2 at the Knowles Memorial Chapel. Three cantatas were sung, "Rise O Soul", "O God, How Sadly Aches This Heart" and "Let Songs of Rejoicing". The second day was devoted to the B minor Mass, under the direction of Christopher Honaas, of Rollins College. The solo quartet in the Mass consisted of Lura Stover, soprano, Lydia Summers, contralto, Harold Haugh, tenor and J. Alden Edkins, baritone.

Columbia to Have Music Festival

Hanson Will Conduct NBC Broadcast—Cham- ber Opera to Be Given

A Festival of Contemporary American Music will be given at Columbia University from May 12 to 14, according to Nicholas Murray Butler, president. Through the cooperation of the University of the Air of the National Broadcasting Company the main event, a concert by the NBC Symphony conducted by Howard Hanson, will be broadcast nationally by the network.

Other highlights of the festival will be two chamber music concerts by the Walden String Quartet, to be broadcast over WNYC, and a performance of Norman Lockwood's new chamber opera, "The Scarecrow". The opera will be produced by the Columbia Theatre Associates at the Brander Matthews Theatre. Otto Luening will conduct, Milton Smith will direct.

Programs of the concert events will be announced shortly and will include significant contemporary American compositions chosen by a festival committee made up of Douglas Moore, Mr. Hanson, William Schumann, Quincy Porter and Otto Luening.

The purpose of the festival is to encourage the development of American composition by performing annually a representative group of serious works as an exhibition of the accomplishment of our contemporary composers.

Ballet Cancels Mexican Tour

The projected Spring tour of Ballet International in Mexico has been canceled because of transportation shortages. The amount of Pullman and baggage space necessary to transport the company is not available. The Mexican tour was to have completed the company's activities for the season.

"Martha" Score Brings \$4,700

At a public auction sale of several private collections at the Parke-Bernet Galleries the manuscript score of Flotow's opera, "Martha", was bought for \$4,700 by G. E. Stechert and Co.

Presenting the Case for

An Oblique View of Tristan's Ship

By

FRANCES QUAINANCE EATON

PROTRACTED and heated are the conversations in our office which invariably follow a performance of "Tristan" at the Metropolitan. They often take on the character of the bridge players' "post mortem". It was after the first one this year that Herbert Peyser and I decided that something ought to be done about the first act. Everyone will agree, when pressed, that he has never seen, or ever hopes to see, a perfect "Tristan", but Herbert has been worrying about the first act for years, and I touched off the spark by arguing that a shift in viewpoint might heal some of the sore points that continue to plague us. We hashed it over, pro and con; I spent some sleepless hours figuring out details; we got out our scores.

During the broadcast of the second performance I put together a set out of cardboard, thumb tacks, clips from dry-cleaners' tags, stray bits of wood, picture wire, a paint brush for a mast and pieces of an old red velvet evening jacket—neglecting to listen very much to the immortal music the while, it must be confessed. When it was done, I sketched it, as you can see from the reproduction herewith, and proudly presented the fruit of my amateur labors for office criticism.

Only—alas!—to discover that I had been long anticipated in my oblique view by various and sundry opera houses all over the world. For, to get some idea of ships and sails and curtains and masts and rudders to complete my drawing, I winnowed through our picture files and found scenes from Dresden, Rome, Philadelphia and Chicago (some of which you will see), all of which proved my contention,

but left it slightly second hand, if the scenes are actually "off-center" and not merely photographed at such an angle that they only seem to be.

Nevertheless, rather glad than otherwise at this additional evidence to present to court, and reflecting that there is undoubtedly nothing new under the sun, I am going ahead with my case.

The first stage direction in the

holding open a curtain, looks over the side of the vessel." Later Brangäne "hastily draws the curtains in the center apart", "the whole length of the ship is now seen, down to the stern with the sea and horizon beyond. Round the mainmast in the middle are seamen, busied with ropes; beyond them in the stern are seen knights and attendants seated, like the sailors; a

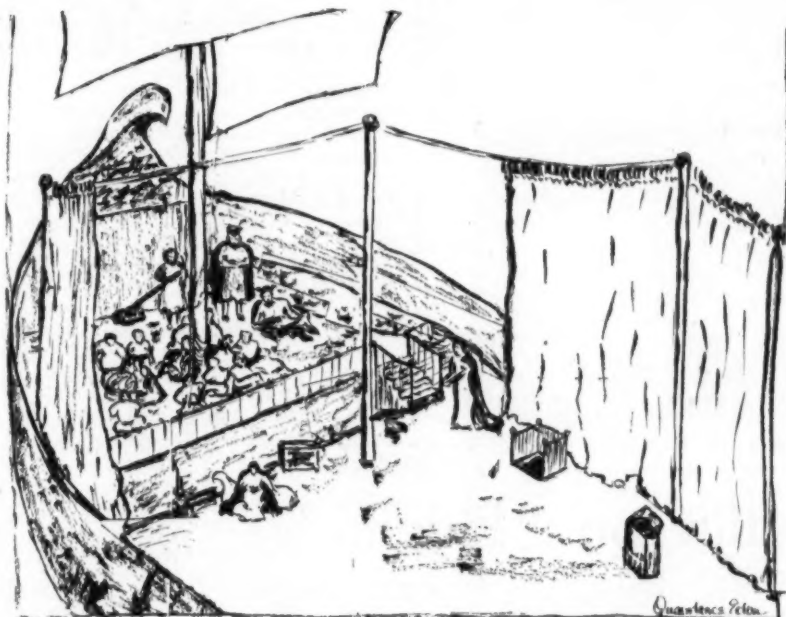
working sailors . . ." approaches (Tristan) and curtsies to him.

Curtains "closed in back", later "in the center drawn apart", and the "length of the ship down to the stern" might be interpreted either as a square-on proposition or an oblique one. The Metropolitan has some reason, at least by one precedent, to give us a straight-away view of the Cornish ship. The latest Bayreuth setting was like that so far as we know (see illustration). But it has stairways at each side, leading up to the deck where Tristan stands. At the Met, there is but one stair, directly in the center, steep and with high sides. It is perhaps this center stair which makes difficult three illusions—indeed, three specific directions, which side stairways improve. But to our mind the oblique view would remedy the situation completely. Let us take these points one by one.

Tristan's Low Visibility

First is Isolde's initial glimpse of Tristan—and ours. From some angles in the Metropolitan, he can undoubtedly be seen "thoughtfully gazing out to sea" when the "pavilion" curtains are first parted. But only slightly if at all from our seats in the house—right aisle, Row O. Once in a while we get a glimmer of a red patch which is his costume, a silver glitter which is his helmet, if he sways back and forth, as we saw Mr. Melchior do at the third performance. What he is gazing at or what doing is hard to tell. Isolde undoubtedly can see him but so should everyone. With the oblique view, he would be visible from every part of the house, with only a mast or a pavilion pole, slim vertical lines which surely could not obliterate any Tristan's

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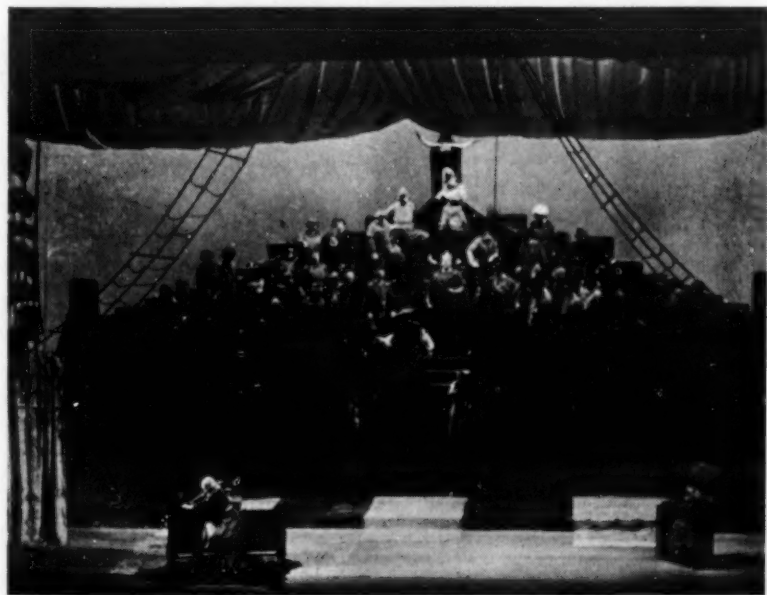


The author's sketch showing possibilities in the oblique view, Brangäne approaching Tristan in profile instead of singing directly at the audience with her back to the hero. When the pavilion curtains are entirely drawn, they mask Tristan's entrance until the moment prescribed in the score.

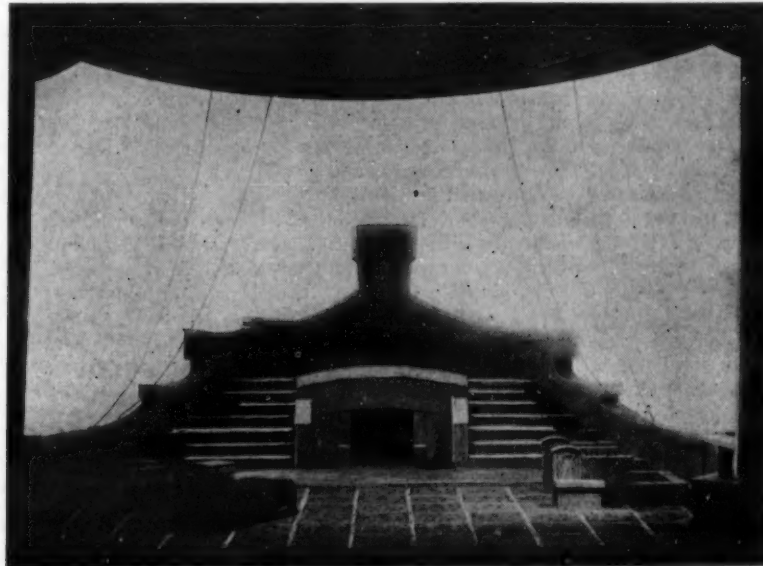
piano score reads: "A pavilion erected on the deck of a ship richly hung with tapestry, quite closed in back at first. A narrow hatchway at one side leads below into the cabin. Isolde on a couch, her face buried in the cushions. Brangäne

little apart Tristan stands with folded arms and thoughtfully gazing out to sea; at his feet, Kurvenal reclines carelessly."

Then, at Isolde's bidding, "Brangäne withdraws and timidly walks along the deck to the stern, past the



The first act at the Metropolitan. The steep center stair hides Tristan from some sections of the audience, makes Brangäne's position absurd and Tristan's entrance clumsy and incorrect.



The Bayreuth setting. The shallow stairs at the sides are better than the Metropolitan's for purposes of carrying out Wagner's stage directions. The hatchway down which Kurvenal should call is plainly shown at right.

OPERA at the Metropolitan

"Le Nozze di Figaro", March 2

A cast generally familiar from previous hearings made a merry evening of the fifth performance of "Le Nozze di Figaro" on March 2, with all of the principals in exceptionally good spirits and form. John Brownlee resumed his role as the Count in place of the indisposed Francesco Valentini; Frances Greer was heard for the second time as Susanna, and sang charmingly, although occasionally too lightly to be heard over the orchestra; Ezio Pinza was the Figaro; Eleanor Steber the Countess and Risé Stevens the Cherubino. Anna Kaskas was the only newcomer, and portrayed Marcellina in a straight-away, routined fashion. Others were Salvatore Baccaloni, Alessio De Paolis, John Garris, Louis D'Angelo, Mimi Benzell, Mona Paulee and Lillian Raymondi. Erich Leinsdorf conducted.

"Mignon", March 3

The magnificent singing of Jennie Tourel was the redeeming feature of the performance of Ambroise Thomas's piddling opera on the evening of March 3 before a large audience. Knowing that the action of the work is merely an excuse for the showy set-pieces, Mme. Tourel concentrated on singing as beautifully as possible, and made the character twice as effective thereby. Josephine Antoine sang much of Philine's florid music brilliantly, and would have been even better, if she had not forced and tightened her throat when she approached the notes above

the staff. Jacques Gérard was Wilhelm; Virgilio Lazzari, Lothario; Donald Dame, Laerte; John Gurney, Jarno; Mona Paulee, Frédéric; and Osie Hawkins, Antonio. Wilfred Pelletier conducted. The ballet got through the entire evening without any falls or bruises, which was something of a record.

"La Gioconda", March 3

Ponchielli's "La Gioconda", revived this season after several years' absence from the repertoire, had its fourth hearing on the afternoon of March 3, with Stella Roman in the name part. Frederick Jagel sang Enzo for the first time this year and Leonard Warren, Barnabà. Bruna Castagna was Laura; Margaret Harshaw, La Cieca, and Nicola Moscona, Alvise. The lesser roles were filled by Messrs. Gurney, Hawkins, Manning, Oliviero and Hargrave. Emil Cooper conducted.

"Der Rosenkavalier", March 5

The season's second "Rosenkavalier" had one change from that of the first hearing, Irene Jessner assuming the exacting role of the Feldmarschallin in place of Lotte Lehmann. Mme. Jessner has been heard in the part before, first when substituting for Mme. Lehmann in 1941. Her characterization at that time was not striking nor was her singing of the music quite up to standard. Be it said that since then Mme. Jessner has improved the part immeasurably in both respects and save for an occasional stridency, her

singing was excellent and her acting satisfactory.

The Sophie of Miss Conner gets better every time and if she could only learn to let out her lovely voice it would be more impressive. As it is, her singing in the Presentation scene and in the final trio and the succeeding duet, was excellent. In the latter, however, Mr. Szell, for reasons unknown, permitted the singers to break the phrase on the lovely ascending scale at the end, thereby spoiling the effect. If singers cannot sing this phrase in one breath as was obviously intended, they should be induced to do so. Mr. Szell conducted splendidly. His restoration of parts which have been cut, may or not be an advantage, as you happen to look at it. Miss Stevens repeated her usual Octavian and Mr. List was Baron Ochs. The remainder of the lengthy cast included Messrs. Olitzki, De Paolis, Gurney, Darcy, Marlowe, Pechner, Oliviero, Baum, Arshansky and Burgstaller, the last-named being the sole remaining member of the original American production of 1913. There were also Meses. Votipka, Lipton, Stellman, Paulee, Altman, Raymondi and Smithers.

Gladys Swarthout Returns As Carmen

For her first appearance with the company this season, Gladys Swarthout was heard in one of her best characterizations, the title role of "Carmen", on the evening of March 7. Miss Swarthout is happy in the pos-



Gladys Swarthout Displays a Prize Possession, the Shawl Worn by Mary Garden When She Appeared in the Title Role of "Carmen"

session of most of the natural qualifications of the part—the youthful and shapely figure, the sultry brunette beauty and the dark mezzo hue of voice. She combines these assets with a realistic and vigorous interpretation of both music and action in a way that places her Carmen among the most compelling in the current theater. Charles Kullman, as Don José, was slow in warming to his part, but he achieved a commendable climax in the fourth act. Hugh Thompson was a startlingly tall, but handsome and dashing, Escamillo, and at the other extreme of stature was Lillian Raymondi, the remarkably petite Micaela. Her voice, fortunately, could not be

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Affirmative Verdict on "Fidelio"

(Continued from page 3)

rapid ascents and descents to the extremes of range; there are cruel leaps in wide and awkward intervals. These are hurdles to make the most experienced singers tremble, yet Miss Resnik sailed over them with an ease and professional aplomb which were little short of breath-taking. With seemingly unlimited reserve power, she took every note in the tremendous "Abscheulicher wo eilst du hin?" (given as "Vile monster, thou" in the English translation) with rich, golden tones evincing not so much as a hint of strain between the high and the low Bs, without difficulty of production and with no lapses from the pitch. Later, it must be admitted, she tired somewhat, whether from nervousness in a first performance or from some other cause, and a metallic quality crept into the top voice. As a whole, however, her vocal exhibition was one to give the jaded listener new confidence in the ability of America to produce great singers.

These accustomed to more mature women in the part of Leonore who may complain that her slim figure and girlish manner deprived the part of some erroneously imagined dignity we refer to the late Romain Rolland, one of the most perceptive Beethovenites of the last generation. Says M. Rolland: "Leonore is a rather frail young woman, with nothing about her of the vociferous, full-breasted heroism of the massive Wagnerian Brünnhildes. . . . In the first act the music clearly indicates her fragility, her weariness, her excessive nervous excitement. Leonore is a heroine only through love, and could not maintain herself at his tension long; she is broken, she faints. This slenderness of figure alone justifies the costume she wears that becomes grotesque upon the visceral amplitude of our Valhalla Gargamelles". Nobody, including M. Rolland, knows what the young Wilhelmine Schroeder-Devrient did as the greatest mistress of the part (Berlioz recalled her in the prison quartet: "I still see her, with her trembling hands stretched

towards Pizarro, laughing convulsively") but we cannot but feel, in view of the above, that Miss Resnik has set her foot upon the right path.

The dignity of maturity, if we may turn to M. Rolland once more for guidance, is reserved for Florestan, portrayed in this revival by Arthur Carron. "Florestan", says Rolland, "is not a *jeune premier*, an amorous tenor; he is a man of 40, matured in politics and already aged by experience. The player should bring out the virile, resolute stoically resigned character of the man which is clearly painted in the music. . . ." Mr. Carron gave a fair representation of his "Gott! welch Dunkel hier!" (sung, if memory serves, as "God! how dark it is!") and he made a dramatically effective exit with Leonore up the stairway of the dungeon, briefly sun-lit, to delivery and freedom. But his characterization, in general, wanted definition and profile. He might have been Cavaradossi, or Radames, or Manrico for all the individuality imparted to his Florestan.

As a debutant admittedly unfamiliar with the ways of opera, Kenneth Schon gave the impression of much latent ability, in the role of Pizarro. Of imposing presence and stature, he is the possessor of a resonant baritone organ which is strong and flexible, though not particularly colorful. He had the proper bearing of the malicious prison governor and he intoned his frequently melodramatic phrases with a distinction that saved them from sounding like something out of "East Lynn". He should prove a valuable addition to the company.

Frances Greer and John Garris, as Marzelline and Jacquino, respectively, made their major contributions on the vocal side. Their voices sounded fresh and full (Miss Greer's had a tendency to "edginess" at times) and their diction was clear. Lorenzo Alvary, who substituted for Norman Cordon as Rocco, managed a number of fine bits of acting and fitted admirably into the rather standardized character of a kindly and philosophical, yet practical,

jailer. Hugh Thompson seemed somewhat too youthful and light of voice for the Minister of State.

There remain the stewardship of Bruno Walter and the matter of the English translation. The latter can be disposed of quickly. It was the familiar version by Theodore Baker with certain emendations, we are told, by Mrs. Drowne and Mr. Walter. Without having taken the trouble of adjudicating the matter fully by a close study of the text against the original, or against the vocal line, we can only say from a single hearing that the English words seemed to fit the music pretty well. There were no horrendous jumbings of syllables and musical accents, so far as we could discover (so far, that is, as the words were intelligible), and the tone of the language was not out of key with the style of the opera as it was, for instance, in the recent "Golden Cockerel" fiasco. For once, one found nothing to tickle the sense of the ridiculous.

Returning from a kind of a sabbatical leave, Mr. Walter reaffirmed what most of us have known for a long time, i. e., that he is an authentic generalissimo of opera who commands the respect and cooperation of his cohorts and that he is one of our greatest interpreters of Middle-European music of the 18th and 19th centuries. Throughout the performance—though particularly in the "Fidelio" Overture and in the "Leonore" No. 3, played, as usual, between the scenes of the second act—he displayed once more that warmth and tender affection for the music, that Viennese *gemütlichkeit*, which no other conductor knows how to generate today. He had the entire performance fully in hand at every turn, the orchestra played remarkably well for him and the singers kept obedient eyes on his baton. He was properly rewarded by tumultuous applause.

Of Mr. Graf's direction, there can be only the highest praise. All of the action was intelligently motivated and there was dramatic sense and purpose in everything that transpired on the stage. Mr. Graf should be entrusted with more of the repertoire.

OPERA at the Metropolitan

(Continued from page 6)

similarly described and she made the most of her third act aria. Others in the cast were Frances Greer, Martha Lipton, George Cehanovsky, Alessio De Paolis, Louis D'Angelo and John Baker. Wilfred Pelletier conducted. R.

"Norma", March 8

The special feature of the season's last performance of Bellini's "Norma" was the appearance of Giovanni Martinelli as Pollione. He was cordially applauded. Zinka Milanov in the title role and Jennie Tourel as Adalgisa sang magnificently. Nicola Moscona was the Oroveso; Thelma Votipka the Clotilde; and Alessio De Paolis the Flavio. Cesare Sodero conducted vigorously. With singers like Mme. Milanov and Mme. Tourel in the cast, the Metropolitan can pride itself on its "Norma". Let us hope that the opera will be given early next season again. S.

Steber Sings Violetta, March 9

Eleanor Steber and Richard Bonelli formed two new sides to the singing triangle in the fifth and last performance of "La Traviata" on March 9, with Charles Kullman as the third protagonist. Miss Steber's Violetta holds much promise for the future, when she may possibly grow into a deeper emotional projection of the part. As it was, her first act was decidedly the best, the two brilliant arias finding her in good vocal state. The

voice is flexible enough to encompass the floridities of "Sempre Libre" with exactness and full-bodied enough to carry weight in more sustained passages. Her high tones were on pitch and resonant. She made a pretty heroine, if a trifle larger and more girlish than some of her predecessors.

Mr. Bonelli sang the Elder Germont conventionally enough, though employing more gesture and bodily mobility than some others have done. His costumes, too, were slightly more colorful than others, particularly a red coat in the second act. Mr. Kullman gave his familiar portrayal in song and drama as Alfredo, and others were Thelma Votipka, Mona Paulee, Alessio De Paolis, George Cehanovsky, Louis D'Angelo and Lorenzo Alvary. Cesare Sodero conducted. Q.

Thebom and Varnay In Second "Ring" Cycle

The popular Saturday night "Ring" Cycle opened on March 10 with two newcomers to the "Rheingold" department of goddesses. Blanche Thebom, previously heard to advantage in the same part in "Walküre", was the Fricka, and Astrid Varnay gave her first impersonation of Freia. Others in the cast were Herbert Janssen as Wotan, Osie Hawkins as Donner, Emery Darcy as Froh, John Garriss as Loge, Frederick Lechner as Alberich, Karl Laufkoetter as Mime, Nicola Moscona as Fasolt, Emanuel List as Fafner, Margaret Harshaw as Erda and Thelma Votipka, Lucielle Brown-

ing and Martha Lipton as the Rhine maidens. George Szell again conducted.

Neither Fricka nor Freia are important or musically grateful parts, yet Misses Thebom and Varnay set them off to remarkable advantage. A strikingly handsome figure on the stage, Miss Thebom made the most of her fragmentary phrases. She was constantly in character, despite the role's frequent invitations to stand about and do nothing, and her voice was richly dramatic when she permitted it to be so. There was, however, an unfortunate tendency to hold the voice in check and one had the impression that much more was there than the singer permitted to show. Freia, even more spotty and difficult to project than Fricka, was nevertheless forcefully evoked and ably sung by Miss Varnay. Together, these young women are two of the brightest hopes in the American wing of the Wagner repertoire and their progress becomes a matter of keen interest. R.

"The Golden Cockerel", March 10

The second performance of the Rimsky-Korsakoff opera proceeded much in the same lackadaisical fashion as the first given earlier in the month. The cast was the same. Patrice Munsel sang the Queen of Shamakhan; Norman Cordon, Dodon; John Gurney, Polkan; Richard Manning and Hugh Thompson, the Princes; Margaret Harshaw, Amelfa; Anthony Marlowe,



Eleanor Steber as Violetta

the Astrologer; and Thelma Votipka, the voice of the Cockerel. Emil Cooper again conducted. N.

Jennie Tourel Sings Rosina in "Barber"

A performance of "The Barber of Seville" on the evening of March 14 with the part of Rosina sung by a mezzo-soprano, as Rossini originally intended it, proved an interesting experiment, but not much more than that. Jennie Tourel was the Rosina and that fact augured well for the success of the undertaking. But one swallow doesn't make a Summer and one mezzo Rosina doesn't make a restudied "Barber" which the Metropolitan should have had if it expected

(Continued on page 31)

Negative Verdict on "Fidelio"

(Continued from page 3)

music pieces could be grasped without a special effort.

The real flaws of the performance lay in the immaturity of the principals, the inadequacy of their technical and stylistic accomplishments, their generally limited emotional resources and capacities of expression. It is no kindness to burden a talented young woman like Regina Resnik with a role of such unmerciful exactions as Leonore. Miss Resnik had, it is true, attempted the part in Mexico City with some success, though Mexican standards with regard to "Fidelio" differ, peradventure, from ours. But it takes years of experience, dramatic endowments of an unusual order and no end of schooling in the grand manner and the technique of song to create such an embodiment as the work demands. Miss Resnik, in count of years and measure of attainment, is simply much too young for the role. She is, to be sure, slim and slightly, an unquestionable advantage in the eyes of many operagoers. Yet Beethoven's Leonore is primarily a heroic, deep-feeling, sorely tried woman rather than a sylph. If her boyish disguise creates an illusion so much the better, if not so much the worse.

It was impossible not to admire the deep sincerity with which Miss Resnik approached her colossal task or the evident earnestness and

study with which she has striven to master its difficulties. Curiously enough, some of her most successful work was achieved in the great "Abscheulicher" scena (translated as "Vile Monster Thou"). It would be going too far to maintain that she mastered expertly its emotional transitions, its wide vocal range, its great leaps up and down the scale, its heroic bravura, but at least she disclosed some vestiges of style and an awareness of the great emotional charge of the formidable air. She was unable, however, to sustain this feat as the opera progressed and in the prison scene her singing grew steadily more forced and strident, with her upper tones (particularly in the tumultuous "Namenlose Freude" duet) never losing their rasp and edge. Dramatically her work in the dungeon scene was plausible. But the sort of intensity this role demands is simply beyond Miss Resnik's powers at the present stage of her development. If a high school boy can play at Hamlet only a seasoned actor can interpret him.

Arthur Carron sustained for better or worse the devastatingly high tessitura of Florestan's music. Nevertheless, his singing was heavy, labored and, it seemed, quite unnecessarily loud. If he delivered the spoken text sentimentally it should be remembered that the lines are tearful and pathetic. Kenneth Schon, a newcomer, charged with the black villainies of Pizarro, made known a resonant, voluminous voice which corresponded to his sizeable frame. Yet he failed to communicate the malignance of the character, its venom, brutality and guile. One had the impression he had spent little time elaborating an impersonation designed to express more than its superficial traits of melodramatic wickedness.

Lorenzo Alvary's Rocco, competently sung, was small in scale and for the most part it quite missed the benign, deeply human quality of the old jailer, vacillating between natural kindness and timidity. Together with John Garriss, the capable Jacquin, Mr. Alvary's enunciation

in the various numbers was remarkably clear—embarrassingly so, in fact, as its distinctness only emphasized the strong foreign accent which clings to the English of both singers. Indeed, the two were perhaps more consistently intelligible than any others in the cast. Frances Greer, for example, who twittered most of Marzelline's music, could rarely be understood at all. On the other hand, Hugh Thompson, in the small role of the Minister, not only sang and enunciated well but supplied a really sympathetic portrait even if the role needs a singer of more imposing presence.

Mr. Walter was rousinglly acclaimed, especially after the "Leonore" Overture. Yet the reviewer has heard smoother, more eloquent and moving performances of the "Fidelio" music under his baton. For some reason or other his tempi a large part of the afternoon appeared uncommonly fast. As so often happens, an unusually speedy pace can provide an effect of dullness as readily as an excessively slow one. In any case, a great deal of the first act seemed inordinately monotonous. If the second act appeared to be more dramatic and moving it was because this part of the opera (and notably the dungeon scene) is surer fire and always takes care of itself. There was much rough orchestral playing throughout the afternoon and the brass choir was sometimes distressingly raucous, particularly in the "Leonore" Overture.

The choruses have been sung much better in the past, notably the prisoners' ensembles which were performed at a speed that robbed them of their tenderness and exaltation. Nor were the jubilant hymnings at the close as smooth as they have been on previous occasions.

Herbert Graf's stage direction was, it seemed to this writer, questionable at only one point. Why begin the last scene on a semi-darkened and virtually empty stage? The scene should be thronged and above all brilliantly lighted to furnish a vivid and dramatic contrast to the gloom and terror of the dungeon, as well as to conform to the character of the introductory chorus. And certainly the frenetic closing measures of the "Leonore" Overture seem to call for a symbolic stage picture of their triumphant message.

"FIDELIO", by Ludwig van Beethoven. Revival, Metropolitan Opera, March 17, evening. The cast:
Don Fernando, minister of state...Hugh Thompson
Don Pizarro, governor of the prison
Kenneth Schon (debut)
Florestan, state prisoner.....Arthur Carron
Leonore, his wife.....Regina Resnik
Rocco, jailer.....Lorenzo Alvary
Marzelline, his daughter.....Frances Greer
Jacquin, a turnkey.....John Garriss
First Prisoner.....Richard Manning
Second Prisoner.....John Gurney
Conductor.....Bruno Walter
Stage Director.....Herbert Graf
Chorus Master.....Konrad Neuger

CONCERTS *in New York*



Nathan Milstein Bruno Walter

ORCHESTRAS

Odnoposoff Heard With the Philharmonic-Symphony

New York Philharmonic-Symphony, Artur Rodzinski, conductor. Soloist, Riccardo Odnoposoff, violinist. Carnegie Hall, March 3, evening:

Symphony in E minor, No. 5.....Tchaikovsky
"Symphonie Espagnole".....Lalo
Mr. Odnoposoff
"Pictures at an Exhibition".....Mussorgsky-Ravel

Mr. Odnoposoff is fulfilling the promise he made when this reviewer first heard his wonder child performances in Europe almost 15 years ago. Afterwards, his work as one of the concert masters of the Vienna Philharmonic somewhat prejudiced his solo playing, but today he has recovered that virtuosity which orchestral performances for a time threatened to diminish. His rendering of Lalo's "Symphonie Espagnole" exhibited not only sensuousness and warm beauty of tone, but uncommon technical proficiency of bow and finger. And his inheritance of Latin as well as Slavic blood furnishes him much of that dash and warmth of

sentiment which this music demands. Mr. Rodzinski gave him a capital accompaniment.

The program was otherwise a repetition of the one heard the previous Thursday evening. It was given once again the following afternoon. P.

Walter Leads Philharmonic In Pension Fund Concert

New York Philharmonic-Symphony. Bruno Walter conducting. Nathan Milstein, violinist, soloist. Carnegie Hall, March 7, evening:

Symphony in C "Jupiter" (K. 551).....Mozart
Violin Concerto in E minor, Op. 64.....Mendelssohn
Symphony in C minor, No. 1, Op. 68.....Brahms

It was good to have Bruno Walter back, after his year of retirement, and the audience at this Pension Fund benefit left no doubts of its happiness in welcoming him. Throughout the evening there was an atmosphere of serene musical enjoyment which one does not often encounter in these days of feverish and virtuosity-ridden music-making. Among great contemporary conductors none is more unaffected and emotionally direct than Mr. Walter. He may not always achieve the glittering effects, the filed and polished minutiae of some of his colleagues, but he always brings one the music. He is the sort of interpreter whom composers should pray for.

The evening began with Mozart's miraculous "Jupiter" Symphony. If the first movement lacked something of its majestic strength on this occasion, Mr. Walter atoned for this in the andante. The mysterious dialogues, with their chromatic pulsations of strings and winds, were exquisitely played; and the minuetto had superb vitality and warmth. Nathan Milstein made the Mendelssohn Concerto sound as if it had been written yesterday, so

Rudolph Ganz, Joyce Paull and Jacques de Menasce Meet in the Green Room of Carnegie Hall After Miss Paull Had Performed Mr. de Menasce's "Divertissement"



lively was his performance. His silken tone and sensitive phrasing were a constant joy. Only in the last movement did he allow that speed-demon which always tempts violinists in this work to run away with him. Had his tempo been a shade slower, the scale passages and chords would have been completely clear, and the effect twice as brilliant. Brahms's First was nobly played and a few erratic accelerandos in the final movement were negligible blemishes on a great-souled performance. The audience recalled Mr. Milstein many times after the concert and Mr. Walter received another demonstration at the close of the evening. S.

Philharmonic-Symphony Young People's Concert

The concert for young people by the Philharmonic-Symphony had two youthful soloists, Mervin Berger from Philadelphia, and Joyce Paull of New York, both pianists. Master Berger played the first movement of Beethoven's B flat Concerto in excellent

style, and Miss Paull, a Divertissement on a Children's Song for Piano and String Orchestra. Both of the soloists were given an ovation by their equal-aged listeners. The program began with the Overture to "The Secret of Suzanne" and included also Smetana's "The Moldau" and a chorale by Bach with the chorus from the Summit School of Music singing. Tchaikovsky's "Marche Slav" was also played, and the audience joined in singing the Welsh song, "All Through the Night". D.

Oscar Straus Golden Jubilee Concert

In celebration of his golden jubilee as a composer and conductor, Oscar Straus led a concert of his own music and that of Johann and Joseph Strauss at Carnegie Hall on March 4. Licia Albanese and Francesco Valentino were the assisting soloists. Miss Albanese's offerings were Mr. Straus's "We Will Always Be Sweethearts" and "My Hero". The latter was (Continued on page 12)

RECITALS

Michael Zadora, Pianist

Michael Zadora featured Beethoven's Sonata in A flat, Op. 110, at his piano recital at Town Hall on the evening of March 2, along with the same composer's Rondo in G and "Adelaide" as transcribed by Liszt, his own version of a Bach Prelude and Fugue in G minor and two infrequently heard pieces by Charles Alkan, "Le tambour bat aux champs" and an Etude in G. The Chopin Nocturne in B, Op. 62, No. 1, and Impromptu in F Sharp, a Schubert-Liszt "Soirée de Vienne" and Liszt's "Jeux d'eau" and transcriptions of three Paganini caprices rounded out the program.

In this list, which was traversed with tonal vitality and a wide command of dynamics, the pianist found ample scope for the impressive display of his familiar fleetness of finger. The sonata, if not very illuminatingly projected, was structurally well proportioned, while more poetically sensitive treatment could have been wished for the nocturne. Inexplicable hurrying and slowings in several of the program numbers gave an impression of rhythmic instability, and there were other indications as well that the recitalist was not in his best form. The numbers by Liszt, a composer in whose works Mr. Zadora seems to be especially at home, provided opportunities aplenty for his most characteristic playings and they accordingly served to evoke his most convincing and brilliant work of the evening.



Miklos Schwalb Michael Zadora

Even the "Adelaide" transcription, a museum piece if ever there was one, received an idealizing performance. C.

Miklos Schwalb, Pianist

Miklos Schwalb, who was heard in a recital at the Town Hall on the afternoon of March 3, is a better pianist today than he seemed to be at his American debut a couple of seasons back. His performances are more imaginative and richer in musical interest, while his virtuosity is no less. He made these facts clear from the start of his program, which began with two Busoni transcriptions of Bach chorale-preludes, the "Nun komm der Heiden Heiland" and "Nun Freut Euch, liebe Christen". These he played not only with clarity and uncommon beauty of tone, but treated the jubilant passage work of the second with delightful charm and dexterity.

A creditable presentation of Haydn's E flat Sonata followed the Bach, though here the dynamics and notably the rather hard forte cultivated by Mr.

Schwalb were somewhat out of keeping with Haydn. In Chopin's B minor Sonata, on the other hand, he achieved a good deal that was individual and interesting, even if one could not invariably agree with some of the tempi he adopted or with certain curious modifications of pace. Yet in the main his work bespoke the seasoned and serious artist. Works by Fauré, Debussy, Kodaly, Bartok and Dohnanyi made up the second half of the program, which concluded with a brilliant performance of Dohnanyi's transcription of a Strauss waltz. P.

Alexander Schneider, Violinist; Ralph Kirkpatrick, Harpsichordist

A delectable program of 17th and 18th century masterpieces was offered in Town Hall on the evening of March 4 by Alexander Schneider, violinist, and Ralph Kirkpatrick, harpsichordist. Although the musical horizon of the public-at-large is gradually being pushed back beyond the comfortable but confining limits of the 19th century, recitals of this nature are still sufficiently infrequent to make them special occasions. And the warm enthusiasm of the audience was proof that people like to hear the music of the past played as it was conceived and not in a modern distortions. Both Mr. Schneider and Mr. Kirkpatrick performed brilliantly throughout the evening.

The Sonatas in G (K. 379) and in D (K. 306) by Mozart were the most delightful features of the program, which also included a Sonata in G by Biber, Bach's Sonata in E and the suite by Couperin "Ritratto dell'Amore". Especially notable in

the playing of the Mozart works were the finish and elegance of phrase and the verve of the artist's interpretations. Occasionally they chose rather precipitate tempi, but never at the expense of clarity. Problems of balance were more successfully solved in the Mozart works than in the Bach sonata. Mr. Schneider and Mr. Kirkpatrick were recalled many times. N.

Nathan Milstein, Violinist

Seldom has Nathan Milstein given a more generally satisfying recital (Continued on page 20)



Alexander Schneider and Ralph Kirkpatrick

MEPHISTO'S MUSINGS

Dear Musical America:

When is enough applause too much, and when does an ovation become an irritation? These are conundrums that Detroit philosophers probably are still pondering following Karl Krueger's allegedly angry exit from the stage in the midst of a recent Detroit Symphony concert after waiting for 17 minutes for the audience to leave off beating its palms for the evening's soloist, Zino Francescatti. Some 4,000 people had just heard the distinguished violinist play Paganini's "I Palpiti" Variations and 4,000 pairs of hands said, in effect, that they wanted an encore and intended to get it if it took all Summer.

Striding off the stage and turning over the baton to his assistant conductor, Valter Poole, Mr. Krueger summed the whole thing up as "bad manners". "The audience knew Mr. Francescatti didn't want to play an encore", he told reporters. "I never saw such a display of bad manners. Did they think we intended to hang around all night?"

Mr. Francescatti, however, is reported to have said later that he "would have been glad to play again for them, but Mr. Krueger told me it was against the custom to play encores at these concerts".

Mind you, a team of horses couldn't drag me into saying one word on either side of this contretemps. I know my soloists and my conductors, and I certainly am not going to take on those 4,000 people. But the incident poses some nice questions in concert etiquette, if not ethics. Should Mr. Krueger have waived the house rules, just this once? Should Mr. Francescatti have held up his hands, made a pretty little speech and then disappeared quietly into the night? Should the audience have taken a quick poll of its members and then called off the sit-down strike or at least submitted it to the WLB for arbitration?

Personally, I think I should have yelled, "Fire!" and rung down the asbestos curtain. Or wasn't there really that much heat?

At least the newspaper editors and the war correspondents know one musical fact—that Beethoven was born in Bonn! The war news

from the Rhineland these past weeks made this point clear. We were even shown a photograph of the Beethoven monument, standing undamaged in the midst of desolation; so obviously it has become a matter of some knowledge that there is a Beethoven statue in Beethoven's birthplace.

What I should be interested in knowing is how many among our daily newspaper folk are aware that this same statue caused quite a stir among musicians when it was set up away back in the 19th Century and that great names, like Liszt and Schumann, were more or less directly connected with its erection. However, don't worry! I am not going in for historical reminiscences or even to remind you of the relation of Schumann's C major Fantasie to the statue, or vice-versa. Irrespective of these things I am happy that the old statue has withstood shells and bombs—not that it is an artistic masterpiece in itself (which, heaven knows, it isn't) but because, as a creature of incorrigibly sentimental leanings, I like to detect in its obstinate survival a cheering musical augury.

But if our newspapers reminded their readers on a number of occasions that Beethoven was born in Bonn I have yet to see any indication that they know Schumann was buried there. Personally, I only hope that the grave in the Old Cemetery in which he and his wife, Clara, lie, has been left unviolated by war. Certainly, the resting place of the Schumanns was one of the loveliest spots of the sort I have ever visited in my wanderings. I greatly preferred its utter simplicity to the ornate sepulchres of Beethoven, Brahms and Schubert in the vast Central Cemetery in Vienna.

Speaking of Schumann's grave reminds me of the way I innocently scared almost to death the proprietor of a pleasant little "Bier Stube" the last time I was in Bonn. I had made the appropriate pilgrimage to the Beethoven statue and birthplace and decided, before leaving the town, to terminate my excursion with a trip to the tomb of the Schumanns. As it was a hot day I decided that a glass of beer might put me in a still more appropriate frame of mind and picked out a diminutive tavern down near the river. After absorbing not one imposing vessel of beer but two I said to the owner: "Please tell me how one gets from here to the cemetery." He turned pale, crossed himself and stared at me as if he had seen a ghost. "To the cemetery," he gasped, awestruck, "to the cemetery"? Suddenly I realized that I must have touched his superstitions in a tender spot. "I mean the cemetery where Schumann is buried," I quickly added. The mention of Schumann meant nothing, however, and it was not till it slowly began to dawn on him that I was not implying that his beer was poisoned, that he wiped his forehead, took a deep breath and then assured me I could take my choice of two graveyards—the old one or the new. I made a wild guess and decided on the old one, which happened to be right. But after giving me voluble directions he still insisted I take another beer—this one on the house!

One more Bonn anecdote. It is

MEPHISTO, Jr. . . . By C. P. Meier



probably old enough by this time to be new and if you have heard it before don't bother reading any further. In the Beethoven birth house there stood as I remember, one or two ancient pianos, and the tale went that the composer as a boy had done his practicing on one of them. One day—perhaps forty years ago—a crowd of tourists invaded the place and went through the usual tour of inspection with the usual guide. A young woman, hearing that the pianos were indeed Beethoven's, immediately sat down at one of them and started to play the "Moonlight" Sonata—very badly. When she finished torturing the first movement she stood up proudly and said to the guide: "I suppose a great many famous artists have played on this instrument". "Well, miss", was the answer, "Paderewski was here not long ago and someone begged him to play a few bars of Beethoven on this piano but he answered: 'No, I am not worthy!'".

It is becoming an annual event, that pilgrimage of the musical mighty to the Soviet Consulate to hear Vladimir Horowitz play a Prokofieff Sonata. Last year the pianist gave an unofficial premiere of the Seventh, this year, the Eighth, and, if Prokofieff will only write one a year, we may look forward to the Ninth in 1946. I went again this year and found myself once more in such distinguished company that my old shoulders were worn from rubbing up against the elite of the musical world. It was hot, too—that one unseasonable day of early Spring, March 20, but of course I minded it less than mortals, and did not even say "Whew" when the pianist had the windows closed in the ballroom because there was a draught on his back.

As for the sonata itself, there is the usual division of opinion. Some liked the Seventh better, some this one. Personally, I think

that Prokofieff sits up nights figuring out things that only Horowitz can play. The famous steel fingers found plenty to occupy them in this latest opus. What amused me was that there is a really pretty second movement, with tunes and everything. Perhaps that is why the advocates of the Seventh feel that way—some of the boys, you know, can't bear it if the slightest melodic line creeps in. Horowitz was to introduce it to Newark the following Sunday and will play it on his program here on April 23.

These affairs, to which Consul and Mrs. Eugen Kisselev give hospitality, are under the auspices of the National Council of American-Soviet Friendship, of which Edwin Smith is vice-chairman and executive secretary. Mr. Smith made a little speech, as did the Consul General. Serge Koussevitzky is head of the music committee and Morris Hastings of the American Broadcasting Company has just succeeded Goddard Lieberson as executive secretary of the committee. I pass along these news items in case you want to know.

Are you curious also about the distinguished personages present? Well, with apologies for any omissions, I saw Conductors Toscanini, Koussevitzky, Damrosch, Szell, Cooper, Kurtz, Bernstein, Dixon, Whiteman and Herrmann; Pianists Brailowsky, Friedberg, Hutcheson, Borowsky, List and Levant; Composers Copland, Lourie, Schumann and Barber; violinists, cellists, Russians and critics galore—and, the composer of "One Meat Ball", who went around all afternoon muttering, in the immortal words of Brahms about the Strauss "Blue Danube", "I wish I'd written that". Do you think Prokofieff would be flattered? asks your

Mephisto

Oblique View of Tristan's Ship

(Continued from page 5)

massive figure, to interfere. At the Met, the stairway obscures him, as it makes for an awkwardness in Brangäne's approach—our second complaint.

How ridiculous it is for the Lady Brangäne to approach the foot of stairs, look up to Tristan, then turn her back on him while she sings her mistress's bidding straight to the audience and the conductor! And tries to keep the two-faced position while Kurvenal is mocking her. You will notice that in the oblique scenes she can stand in partial profile to Tristan, approaching from the side rather than from the front, and thus keep her eye on her cues and her voice directed at the audience without violating the rule of etiquette that you should look at whom you're addressing. (I hope no Brangäne ever gets cross-eyed from this!)

When Tristan Should Enter

It is the frontal stairway, too, which makes disillusory and incorrect the entrance of Tristan, after those boding chords which seem torn out of the orchestra. The facsimile of the autograph score notes the exact point where he "enters and pauses respectfully at the entrance." It is at the final chord of this passage, after the descending measures, and not during the preceding bars. The autograph score makes this entirely clear. But possibly because of printing necessities, the line which gives the indication ("Tristan enters and pauses respectfully at the entrance") is placed farther to the left in printed scores, so that it cannot be linked definitely to any one measure. This may account for his premature entrance.

At the Metropolitan he is usually seen clumping down step by step soon after the music which heralds him begins (although the third performance retarded this somewhat), furthermore, coming down the steps straight towards us, never a graceful view. In the oblique set, he can come down the steps behind the curtain, and have the curtain pushed aside for him exactly at the right moment, thereby heightening the effect of suspense and climax inherent in the music and implicit in the original stage directions, which

call for no previous opening of the curtain.

There are other arguments to support the case. The "hatchway leading down into the cabin" is only suggested at the Metropolitan by cavernous depths at the back

"crowned with a castle on the cliff."

This is not too impossible, as the extreme stage-left curtain of the pavilion (right, to the onlookers) need not be opened until the last moment, and it could be high enough to mask a drop with the



Brangäne approaches in the Dresden setting, which seems to be "off-center". Note the conspicuous rudder.

of the stage, from whence the maidens appear to robe their mistress for debarkation. It would be an effective bit of business to show them actually emerging from below as the directions provide.

Also when Kurvenal says "Auf, auf, ihr Frauen" (Up, up, you women") it would obviously be addressed down the hatch to the serving maidens, instead of so disrespectfully to the future Queen of Cornwall and the Lady Brangäne.

Such a hatchway shows plainly in the Bayreuth set, and is indicated in my drawing. And, by the way, variations from performance to performance at the Met brought a new bit of business for Isolde in the third performance, when she retired to the darkness at the back of the scene all during Brangäne's discourse with Tristan and Kurvenal. There seems little excuse for this, unless at that particular performance, Miss Varnay, who was substituting for Mme. Traubel, wanted to collect herself a little from pardonable nervousness.

When the ship nears shore, Wagner wanted to show that shore

suggestion of land, complete with castle. Then Tristan, Isolde and their attendants could walk out by the front stage-left wing instead of toward the back as they sometimes do, presumably debarking by crawling over the stern. (At the most recent performance, they merely stood still and waited until the curtain fell.)

By the same token, the boarding party comes in this way. Even the gangplank might be shown without too much difficulty. The directions state that a bridge has been laid down.

Another small incongruity at the Met is the sailors' tugging at a rope at stage-right. The rope has no apparent connection with anything. An anchor wouldn't be pulled up that late in the voyage; it is too soon for mooring, and on the wrong side. Hauling at a sail rope, one apparently having some meaning, would be a little more realistic.

Masts and Rudders

We have debated over the mast, not being familiar enough with ship lore to know what kind of a vessel had its mainmast at the stern, but such things are capable of interpretation and "stage license," so we leave them to the stage designers. Some sets show a mast, others don't. There is no indication of one at the Met. Also the matter of the rudder, which Tristan says at first he cannot leave to go to Isolde. It is obvious that he does not actually manipulate the rudder himself, since the directions say he is standing with arms folded, but he pleads his responsibility for the safe steering of the ship. Later, of course, he does delegate this responsibility and come down to be pavilion. Therefore, we have shown a sailor manning the rudder, with Tristan standing by. From what

we can see of the Met setting, this seems to be their procedure. Rudders of various types and in various places are apparent in some of the sets—in others, no rudder appears.

For the sake of veracity and appearance as well, the "pavilion" should be one in truth, and can be, as shown in several of the illustrations and in my drawing. The curtains can be pulled easily by the use of pulleys. The yellow curtain at the Met seems a makeshift, and it is very hard to imagine how it could have been placed on a ship—to what structure would it be attached?

We are agreed that nothing much can be done about the second and third acts unless the whole production is completely revised, except for lighting. The dimming of the stage in the second act is a good idea, although, as we have said in reviews, the spotlight later thrown on the loving couple spoils the effect. And the third act should be bathed in hot glowing sunlight, with a clear sky instead of the fat clouds which chase each other across the cyclorama. But here is our case for the first act, and we rest on it.

City Opera to Open Spring Season

"The Flying Dutchman" and "Faust" Are Added to Repertoire

The New York City Center Opera Company, under the direction of Laszlo Halasz, will open its Spring season on April 12 of twenty-two performances of opera which will include two productions, "The Flying Dutchman" and "Faust", in addition to "La Bohème", "Traviata", "Manon Lescaut", "Cavalleria Rusticana", "Pagliacci", and "The Gypsy Baron", already in the company's repertoire.

"The Flying Dutchman" will open the engagement and is the first Wagnerian opera to be presented by the company. Doris Doree, who has just returned from a tour with "The Gypsy Baron", will sing Senta, and Frederick Destal, a new member, noted for his Wagnerian roles both in Europe and South America, will be the Dutchman.

"Faust", the second addition to the opera company's fast growing repertoire, will be given its first performance on April 18 with Jean Morel, the distinguished French conductor, directing. Mr. Halasz has chosen two complete casts for this opera. Dorothy Kirsten will alternate with Irma Gonzalez as Marguerite. Faust will be sung alternately by Joseph Laderoute and John Hamill. Roberto Silva will sing Mephistopheles.

National Opera Club Holds Program Meeting

The National Opera Club of America, Inc., held its program meeting on March 8 in the Waldorf-Astoria. Baroness Katherine Evans Von Klenner, founder-president, introduced the subject of the day, "How to Listen to Wagner." Dr. George O. C. Haas, authority on Wagner and Wagnerian artists, was the speaker. His subject is: "What a Feast". Dr. Haas has attended 901 performances at the Metropolitan.

The artists who illustrated the talk were Beale Hober of the Metropolitan Opera; Kathryn Boghetti, contralto; Emery Darcy, tenor of the Metropolitan, and Kurt Sober.



Rome's set shows the advantages of a real pavilion. Brangäne is at the right, almost lost in the shadows.

Kindler To Conduct In Latin America

WASHINGTON

HANS KINDLER, conductor of the National Symphony, has been engaged to direct a series of concerts in Latin America this Spring. He was to leave Washington March 29 for Mexico City where he will conduct a series of concerts under the auspices of the University of Mexico early in April. From there he will go to the Music Festival of Cartagena, Colombia. For the latter concerts the entire symphony orchestra of Bogota, capital of Colombia, will be transported by plane to Cartagena.

After the Cartagena Festival Mr. Kindler will go, via Guatemala, to the West Coast to begin his cross-country journey for the purpose of auditioning musicians for the coming season of the National Symphony.

Soloists Appear Under MacMillan

Mahler's "Song of the Earth" Is Given Toronto Premiere

TORONTO.—The Toronto Symphony, Sir Ernest MacMillan conducting, has been having a remarkably successful season, with the number of its regular performances increased in number from 19 to 38. Even so, the Orchestra has played to near capacity houses in Massey Hall except on two occasions when the weather man unkindly interfered. These two occasions were the Subscription Series event of Dec. 12 when Nathan Milstein, violinist, was guest artist, and that of Jan. 2, when the guest artist, Larry Adler, harmonica virtuoso, was prevented from appearing due to transportation difficulties, forcing the Orchestra to substitute numbers without rehearsal.

On Jan. 9 the Symphony's program included Beethoven's "Pastoral" Symphony and the Violin Concerto in B minor by Saint-Saëns, in which Kathleen Parlow, Toronto violinist, was soloist.

On Jan. 23 in Massey Hall Mahler's "Song of the Earth" was given its Toronto premiere, with two Canadian artists, Eileen Law, contralto, and Joseph Victor Laderoute, tenor, as soloists. Wagner's Prelude to "Lohengrin", his Prelude and Love Death from "Tristan and Isolde" and his Ride of the Valkyries constituted the first part of the program by the Orchestra.

Gabriel Pierné's dramatic cantata, "The Children's Crusade", was done in Massey Hall on Feb. 6 under the direction of Sir Ernest MacMillan. Contributing were: the Toronto Symphony, the Mendelssohn Choir, a children's choir trained by N. Emily Tedd, and a group of singers under Leslie Bell.

The Symphony's regular subscription concert of Feb. 20 included as soloist Reginald Godden, pianist, and featured the first performance in Toronto of Prokofiev's Piano Concerto No. 3.

During January and February the Toronto Symphony Orchestra's Pops concerts have been scoring successes twice a month in Massey Hall, each event having an accompanying soloist. In addition, about 2,600 high school students hear each of ten secondary school concerts given by the Toronto Symphony in Massey Hall.

When Sir Ernest MacMillan leaves shortly for a tour of engagements in Australia, his place on the podium in future events of this season will be taken by the associate conductor, Ettore Mazzoleni.

ROBERT H. ROBERTS

Griller Quartet Unique in War Music

Joining RAF as Unit, They Are Official Quartet of British Air Forces—Recently Ended Tour Here with RAF Orchestra

THE war has engendered many musical phenomena but none more unusual than the emergence of the Griller String Quartet as the official quartet of the Royal Air Forces. Only Britain's Air Forces have come forth with such an idea, unique in music's—or war's—history. Where else will you find a quartet which joined up in the air forces as a unit, was allowed to remain one and, through the offices of a sympathetic commanding officer, himself a musician, given official status with music-making its chief duty?

Just finished with a coast-to-coast tour of this country in exchange with our Air Forces Band which has been playing in the British Isles, the Grillers sat in in the RAF Orchestra as string members and got another slant on America. As a professional quartet, they toured here in 1939 and the early part of 1940, before returning home to join the RAF. Their third tour had to be cancelled, but they hope to be back here after the war.

Played at Air Bases

The orchestra gave 80 concerts, almost entirely in air bases and army hospitals, with an occasional visit to a large city for a war-bond concert. Their commanding officer, Wing Commander Rudolph O'Donnell, who kept them together originally as a quartet, conducted the band—"he's the big noise, but we make it," as one of the players said. They played mixed programs for their mixed audiences, the band numbering 105, with many strings in addition to the brass and wind instruments.

Stationed at Mitchel Field after their tour and before returning home, they ran into a temporary bit of bad luck. Sidney Griller, their first violinist, became very ill, but fortunately has recovered by now. Jack O'Brien is the second violin; Philip Burton the viola, and Colin Hampton the cello. Mr. Burton came to town to tell us about the quartet and its unprecedented experiences.

"When we joined up," he said, "we went through what you would call basic training; we had to parade every morning, keep our buttons clean and our hair cut. We rehearsed in camp, played there and also traveled about, giving concerts in various air bases. Playing in American camps, too, we found some friends who had heard us in such widely separated centers as Buffalo and Tallahassee.

"The first year we played 227 concerts—really too many. We were exhausted at the end of the year. Now we do about 120-130 a year. We needed rest and time to work on repertory. We were allowed to do some civilian concerts—first of all to play for the Queen in Buckingham Palace, later in the



The Griller String Quartet Playing for a Broadcast in the United States

National Gallery. Most recently we gave a Wigmore Hall Mozart series with Myra Hess as soloist.

"Early in the game we decided not to play down to the boys and this policy has paid well. I can truly say that the forces have really taken to chamber music, and I believe this will be the most enormous influence for musical taste and appetite after the war."

The two married members of the quartet, Griller and Hampton, are lucky in that their wives and children are with them where they are stationed. Griller is in London, "in the middle of the bag of tricks, robot bombs and so on", as Burton put it, and the other three are in a small village in Buckinghamshire, the two bachelors having quarters above a pub. Their address is one of those typical strung-out British ones—The White Hart, Chalfont-St. Giles, Bucks. Hampton lives in a little cottage with his family. With the renewal of the German bombing and the ever-present threat of buzz-bombs, the dim-out has been put in

force again and life is not too pleasant, Burton said. When one old American lady told him plaintively that America was starving, he had all he could do to refrain from telling her to try English living for a while. The comparative plenty in this country has impressed these boys as it has other visitors from abroad.

Griller has the rank of acting sergeant, to facilitate matters on strange air-fields, while the other three are LAC's (Leading Aircraftmen), equivalent to our Private First Class.

One of their chief delights here was buying up Lotte Lehmann records to take back. They are truly Lehmann devotees, and Burton commented that if string-players would pay more attention to singers like the Divine Lotte, there might be some better string-playing in the world.

With luck, we should hear the Grillers here again in 1946-47—no worse, but undoubtedly better off—for their war experiences.

F. Q. E.

New Orleans Enjoys "Faust" Performance

Philharmonic Society Presents
Concerts—Symphony Plays
Under Guest Conductor

NEW ORLEANS.—The New Orleans Opera Association closed its season with two performances of Faust. The cast consisted of Archie Mauterer, Faust; Roberto Sylva, Mephistopheles; Jess Walters, Valentin; Charles Goodwin, Wagner; Dorothy Kirsten, Marguerite; Gertrude DiMartino, Siebel, and Maria Mayhoff, Marthe. The honors of both performances rightly went to Miss Kirsten and Mr. Walters. Leila Haller directed the Walpurgis Night ballet. Walter Herbert conducted.

The Philharmonic Society presented four concerts—two by the Minneapolis Symphony, one by Helen Jepson and Charles Kullman, and one by Vladimir Horowitz. Dimitri Mitropoulos again demonstrated his magic power over his excellent orchestra. Miss Jepson and Mr. Kullman won great favor in a program mostly operatic in nature. Mr. Horowitz electrified a huge audience by his uncanny wizardry.

The New Orleans Symphony, Mas-

simo Freccia, conductor, continues to delight its patrons. At two of its recently given concerts at McAlister Auditorium, were presented as guest conductors Pierre Henrotte, a member of the orchestra, and Louis Hasselmans, of the Louisiana State University's School of Music. Mr. Henrotte made a most favorable impression both in his reading of symphony works and in his sympathetic accompaniment given to the soloist, Carolyn Grant Morey, also a member of the orchestra. Mr. Hasselmans presented an all-French program which included the Prelude to Le Deluge of Saint-Saëns, with Herman Clebanoff as soloist. Both conductor and soloist were heartily acclaimed. Mr. Freccia has displayed many of his salient qualities in works of Respighi, Strauss, Prokofiev and Beethoven. At the seventh subscription concert, Florence Kirk, soprano, made a successful debut in this city.

A new organization, the New Orleans Chamber Music Society, gave its first concert on Feb. 26 at the home of Andrew J. Higgins. The quartet is composed of Nicolai Zardi, Rosalie Duvic, Charles Giskin and Margaret Evan. Thornton Terhune was the commentator. The organization was warmly received.

HARRY BRUNSWICK LOEB

ORCHESTRAS

(Continued from page 8)

greeted so enthusiastically that Miss Albanese was obliged to repeat the chorus. Mr. Valentino sang the conductor-composer's "Love's Roundelay" and a first performance of "Dreamer! Dreamer!" which was encored as were several other numbers throughout the evening. Mr. Valentino and Miss Albanese sang duets from "The Chocolate Soldier" and "The Last Waltz" by Mr. Strauss, and the orchestra presented several waltzes and operetta excerpts. The capacity audience was delighted with the program, and especially with Miss Albanese who very successfully caught the lilt and spirit of the music. J.

Dr. Sargent's Third Broadcast

The program of the third NBC concert conducted by Dr. Malcolm Sargent on the afternoon of March 4, consisted of only two numbers—Vaughan William's slight but agreeable overture to Aristophanes' "The Wasps" and the First Symphony of Sibelius. Both works were conducted in workmanlike, properly routinized style by the British visiting director, without affectations or far-fetched interpretative effects. But it was difficult to judge from either any of the deeper aspects of Dr. Sargent's talents. P.

National Orchestral Association Gives Unusual Program

National Orchestral Association. Leon Barzin, conductor. Assisted by the Dessoff Choirs, Paul Boepple, director. Vocal soloists: Jean Carlton, soprano; Mary Davenport, contralto; Paul Matthen, baritone. Carnegie Hall, March 3, afternoon:

"In Convertendo", Motet for soli, chorus and orchestra.....J. P. Rameau (First New York Performance)
Ninth Symphony, for orchestra and mixed chorus.....Ernst Lévy (First Performance)

By giving us two extraordinary works, both unfamiliar, Mr. Barzin turned this concert into a musical event of the first magnitude. Rameau's motet had its first New York and probably its first American performance. The touch is light, the solos full of figurations reminiscent of his keyboard music and the development surprisingly bold. The crown of the work is the magnificent final chorus "Euntes ibant et flebant" ("He that goeth forth and weepeth" in the King James Version of the 126th Psalm, which Rameau set in Latin). In profound expressiveness and grandeur of conception this can bear comparison with the great choruses of Bach. The soloists handled their difficult parts creditably, and the chorus sang bravely under the spirited direc-



Ben Greenhaus
Joseph Fuchs, Violinist; Lillian Fuchs, Viola, and Leon Barzin, Conductor of the National Orchestral Association



N. Lopatnikoff



Ernst Levy



Joseph Szigeti



William Primrose



Claudio Arrau



Sir Thomas Beecham

tion of Mr. Boepple, who kept singers and orchestra together at times by the skin of his teeth.

Mr. Lévy's Ninth Symphony was conceived as "an outcry of distress, a testimony of faith and an appeal to the world" by the Jews of Germany. It was composed in France in 1938 and it is fully worthy of its tragic theme. Based upon the Jewish prayer "Shema Yisrael", which is sung at the end, the symphony breathes an almost hysterical exaltation, which alternates with moods of self-abasement and quiet adoration. Its sensitive orchestration, its bold harmony, which calls upon the chorus to sing seconds, fourths and fifths continually, and its superb dramatic sense are all subservient to the composer's higher intention. This symphony deserves a place beside the music of Ernest Bloch in its passionate sincerity, its mastery of means and its overwhelming emotional effect. Let us hope that it will be repeated very soon. Mr. Barzin's conducting was more athletic than usual, unfortunately. S.

Arrau and Szell Appear with Philharmonic

New York Philharmonic-Symphony, George Szell conducting; Claudio Arrau, pianist, soloist. Carnegie Hall, March 8, evening:

Symphony in C (Salomon No. 1).....Haydn
"Burleske".....R. Strauss
Ballade in F Sharp, Op. 19.....Fauré
Symphony No. 5.....Beethoven

Any genuine interest for the listener in the Strauss and the Fauré pieces could only derive from a natural desire to inspect musical curiosa, not frequently exhibited in public, and to hear how an artist of Mr. Arrau's distinction would present them. Neither represent their composers in maturity and neither have much relevance as art music. The "Burleske" was concocted by Strauss when he had scarcely come into his majority and was chuckled aside by him, even then, as "sheer nonsense". It is not really as bad as that, however. It is bright, dashing music well calculated to display keyboard pyrotechnics and it is a striking prophecy of the later Strauss with his wonderfully satiric sense of the Viennese waltz and (for the time) his rather frenetic feeling for color. Indeed, the descending, bell-like figure of the presentation of the silver rose in "Der Rosenkavalier" and several other hallmarks of the opera come directly out of this generic showcase.

The Ballade is considerably less a credit to Fauré than the "Burleske" is to Strauss. It is a bit of old-fashioned drawing room music "with runs", as young piano pupils say. Using one or two commonplace melodic ideas as a basis, the work rambles along through a protracted series of ornamentations, arpeggiated and scale-wise, in an improvisational style which any fairly accomplished pianist can spin out by the yard. Yet Mr. Arrau was completely conscientious in his disposition of this music. The Ballade was suave, warm and orpulent in tone—completely French in the salon manner. The "Burleske", on the other hand, had the requisite metallic brilliance and the bravura style without which its faded sophistries would completely lose their significance. We admire Mr. Arrau's

gallantry in lavishing such care on such unrewarding material.

Mr. Szell provided impeccable accompaniments for the soloist and also turned in meticulously prepared readings of the two symphonies. In the Haydn, he was very particular about dynamics and about sprightly rhythms and tempos, thus giving the symphony a lightness of tread and, at the same time, a dramatic feeling which lifted it several notches above the pedantic chromo to which we are all too accustomed. E.

On Sunday afternoon Mr. Arrau substituted the Weber "Concertstück" for the Fauré Ballade which he had performed on Thursday. Nothing can make this music sound less old-fashioned and brittle than it is, but Mr. Arrau brought to it the romantic imagination and virtuosic finish of technique which it needs, to be viable today. The rest of the program was unchanged, both the Strauss "Burleske" and the Beethoven Fifth enjoying distinguished performances. Mr. Arrau and Mr. Szell shared the warm applause. S.

Barzin and Fuchs Offer Lopatnikoff Concerto

National Orchestral Association, Leon Barzin, conductor. Assisting artists: Joseph Fuchs, violinist; Lillian Fuchs, violist. Carnegie Hall, March 12, evening:

"Brandenburg" Concerto No. 3, in G.....Bach
Symphonie Concertante in E Flat for Violin and Viola and Orchestra, K. 364.....Mozart
Concerto in D for Violin and Orchestra, Op. 26.....Lopatnikoff
"Lieutenant Kije" Suite.....Prokofieff

The features of outstanding interest on this program were, of course, the rarely played Mozart work and the Lopatnikoff violin concerto, now receiving its first performance here with orchestra. When Joseph Fuchs introduced the Russian work at his Town Hall recital earlier in the season it was naturally assumed that its musical values would be enhanced in a performance with orchestra, but, as a matter of fact, the extreme effects of its ultra-modern idiom came more aggressively to the fore at the expense of its more ingratiating qualities, notably in the structurally well-made first movement. The slow movement could again boast of more sheer beauty of line and mood than either of the others despite its arbitrary dissonances, while the bustling last movement, for all its adroit treatment of rhythm, proved to be much ado about very little. The violin part of the work makes formidable demands upon the virtuosity of the performer but Mr. Fuchs met them with great distinction, playing with a brilliance and élan and resourcefulness of color that fairly glorified the music. There was stormy applause at the end for both soloist and composer.

A veritable spell of enchantment was woven by the delectable Mozart music as played by Mr. Fuchs and his sister, Lillian Fuchs, who is a supremely artistic viola player, drawing a warm and beautiful tone from her instrument, the conductor and orchestra providing notably efficient

co-operation. The audience was demonstratively appreciative of the unusually experienced musical enjoyment thus vouchsafed it. C.

Sargent Leads Final NBC Symphony Program

NBC Symphony. Dr. Malcolm Sargent, guest conductor. William Primrose, violist, soloist. Studio 8-H, Radio City, March 11, afternoon:

"A London Overture".....John Ireland
Viola Concerto.....William Walton
Ballet from "The Perfect Fool".....Gustav Holst

At least two of the works on Malcolm Sargent's final, all-English program were eminently worthy of the special occasion. John Ireland's "London Overture" is delightful music, full of color, imagination and the flavor of a busy, clattering, contradictory modern metropolis. The principal theme, said to have been inspired by the call of the bus-conductors, "Piccadilly, Piccadilly", is as catchy as any tune by Rossini, and the overture is popular in the best sense of the word. Only its length is against it. The composer cannot resist repeating himself twice over. But despite its prolixity, this is a work which should be heard frequently on our "pops" programs and elsewhere.

William Walton's Viola Concerto is one of the finest compositions which has come out of England during this century, and William Primrose plays it incomparably. Furthermore, the NBC Symphony gave as brilliant and sensitive performance of the music as it has of anything in a long time. Dr. Sargent conducted the concerto with tremendous vitality. As a result, thousands of listeners throughout the country must have been deeply impressed by the work. Experiences like this atone for much that goes on in the radio world of music. The Holst ballet suite was noisy, highly derivative and boring rather than satirical, as it was intended to be, but it was handsomely played. Dr. Sargent was recalled many times. S.

Szigeti Is Soloist Under Szell

New York Philharmonic-Symphony, George Szell, conductor. Soloist, Joseph Szigeti, violinist. Carnegie Hall, March 15, evening:

Ode for Orchestra.....Lukas Foss (First Performance)
Symphony No. 4, in D minor, Schumann
Concerto for Violin and String Orchestra.....Tartini (Mr. Szigeti)
Concerto for Violin and Orchestra, No. 1, in D.....Prokofieff (Mr. Szigeti)
Prelude to "Die Meistersinger".....Wagner

Not even with a George Szell to pilot it did Mr. Foss's new "Ode to those who will not return" seem better or worse than those countless other orchestral pieces inspired by various memorial reflections on the war and disseminated hereabouts in the past twelve months or so. There is no need, consequently, of recounting the substance of the composer's elaborate program note on the intent, character and content of the work. Its value is slender. It lacks every trace of originality. One hears a kind of bell theme and *ostinati*. There is a

(Continued on page 15)

Gesenway Work Has First Performance

Serkin Is Soloist in Philadelphia—Youth Concerts Continue

PHILADELPHIA—The first performances of Louis Gesenway's Suite, Three Movements for Strings and Percussion, commanded special attention at the Philadelphia Orchestra's concerts of March 9 and 10, with Eugene Ormandy as conductor. The audience found the music highly acceptable.

The composition is predicated harmonically on Mr. Gesenway's tonal system, sometimes referred to as "color harmony" and founded on a forty-tone scale. In the Suite, as in some chamber music of the composer presented here, there are many striking effects: The percussion instruments are assigned melodic as well as rhythmic roles.

Also on the program was Brahms's B-flat Piano Concerto. Rudolf Serkin met the keyboard and interpretative demands of his assignment with artistry. Other numbers were Haydn's Symphony No. 88, and Stravinsky's "Fireworks".

On March 7, Mr. Ormandy directed the fourth concert in the Youth series. Isidor Lateiner, violinist, was soloist in the Mendelssohn Concerto and Peggy Oppenheimer, dancer, furnished "Rehearsal", a humorous choreographic consideration of an orchestra maestro, to music from Shostakovich's Fifth Symphony. Other fare included the Harty version of Handel's Arietta and Passacaglia; Respighi's "Gli Ucelli" Suite, and Richard Strauss's Suite from "Rosenkavalier".

WILLIAM E. SMITH

Philadelphia Hears Sayao and Pinza

Red Cross Benefit Given—Fauré Centenary Is Observed—Soldier Musicians Appear

PHILADELPHIA.—Emma Feldman's concert series came to a close with a joint recital by Bidu Sayao and Ezio Pinza at the Academy of Music on March 8. For her 1945-1946 series Miss Feldman announces a set of six programs with Artur Rubinstein, Ballet Theatre, Gregor Piatigorsky, Helen Traubel, Jascha Heifetz and Ezio Pinza.

For the benefit of the Red Cross a concert was given in Town Hall on March 2. Performers were Lonny Mayer, Martha Henzi, Marthe Morhange Motchane, Carolyn Gray and dancers, singers and instrumentalists in a Swiss Folk Festival.

The Centenary of the birth of Gabriel Fauré was observed at the Philadelphia Art Alliance on March 6. Appearing in a program made up of the French master's works were Nancy Fishburn; Martin Rich, Jani Szanto, Joseph Schwartz and Morton Howard.

Members of the Army Air Forces "Winged Victory" were guest performers at a Matinee Musical Club concert on March 6. Led by M/Sgt. Manuel Rosenberg, some 50 soldiers sang songs from the show and other numbers with stirring tone and spirit. A number of excellent soloists were heard as well.

W. E. S.

Youth Concerts Auditions Planned in Philadelphia

PHILADELPHIA—The Concerts for Youth Committee will hold auditions to select soloists to appear with the Philadelphia Orchestra at next season's Concerts for Youth the first week in May. Contestants must be between the ages of 13 and 25 and residents of, or students in, Philadelphia or the immediate vicinity. Those

interested should send their names, addresses, telephone numbers, dates of birth, and notations as to instrument or voice to the Concerts for Youth Committee, 1910 Girard Trust Company Building, Philadelphia 2, not later than April 1, 1945.

Bach Festival Dates Are Announced

PHILADELPHIA.—The seventh annual Philadelphia Bach Festival is announced for May 25 and 26 in the Academy of Music with James Allan Dash as conductor. On May 25 the program will feature instrumental music including the second and fifth Brandenburg Concertos; Suite No. 3, in D, and a flute Sonata in E flat. There also will be several duets, for treble voices, from various cantatas.

Two sessions on May 26 will be devoted to the Passion according to Saint Matthew, in its entirety—the first uncut version of this masterpiece to be presented here in many years. The choral forces are to be the Philadelphia Bach Festival Chorus of 220 singers; the Women's Choral Society of the University of Pennsylvania and the Boy's Choir of Old Saint Peter's Church.

The vocal soloists roster names: Rose Dirman, soprano; Lillian Knowles, contralto; William Hain, tenor; Mack Harrell and Robert Grooters, baritones, and Harry Martyn, bass. Instrumental artists will be: Yella Pessl, harpsichordist; Alexander Hilsberg, violinist; William Kincaid, flutist, and Marcel Tabuteau, oboist.

W. E. S.

Philadelphians Form Opera League

PHILADELPHIA.—The formation of an Opera League by the Philadelphia La Scala Opera Company was publicly announced on March 6. Mrs. Walter A. Knerr, president, and Francesco Pelosi, general manager of the company, became the first subscribers to the new organization. The league will further the productions of the company through building a reserve and endowment fund. Members will be entitled to attend rehearsals, and will receive a periodical, "Opera News-Review," edited by Henry T. Craven. Sara Towne Langton has been named chairman of the membership committee and general manager of the group.

On the eve of the announcement of the new organization the company performed "La Traviata" at the Academy of Music with Hilde Reggiani and Bruno Landi in the leading roles.

W. E. S.

Sixth Leventritt Competition Announced

The Edgar M. Leventritt Foundation, Inc., announces its sixth annual competition for young musicians which is open this year to pianists and violinists from 17 to 25 years of age. The award will be an appearance for either a pianist or violinist as soloist with the New York Philharmonic-Symphony next season. The judges of the competition reserve the right to give no prize at all if the talent is not worthy of it.

The competition, which will take place in New York at the beginning of October, 1945, is open to residents of the United States who have appeared publicly at least once. Applications must be filed by June 15, 1945. Blanks may be obtained at leading music schools, or by writing The Edgar M. Leventritt Foundation, Inc., 30 Broad Street, New York, N. Y.

Beecham Detroit Suit Is Settled Out of Court

DETROIT.—The suit brought by Sir Thomas Beecham against the Detroit Symphony Society for \$7,750 for al-

Villa-Lobos Takes American Score To Conduct on Brazil Radio

Heitor Villa-Lobos (Left) Looks Over Remi Gassman's Score with the Composer



C. M. Frank Studio

WHEN Heitor Villa-Lobos returned to his native Brazil recently, he took with him a work by Remi Gassman to play with the Brazil Radio Nacional Symphony. This Symphonic Overture in G is said to be the only North American work selected for performance by the noted composer-conductor. Mr. Gassman, a

pianist and professor of music at the University of Chicago, is also critic for the Chicago Times. This composition was commissioned by the late Frederick Stock for performance during the Golden Jubilee of the Chicago Symphony in 1940. Mr. Gassman is at present writing a ballet with choreography by Ruth Page.

leged failure to carry out a contract with him to conduct seven concerts in the 1942-43 season has been settled out of court. Sir Thomas has invited Karl Krueger, conductor of the reorganized, present Detroit Symphony, to conduct the London Philharmonic. Mr. Krueger will go to London to lead the orchestra in guest appearances.

Capital Cheers Boston Symphony

Levant and Nash Make Solo Appearances—Philadelphians Perform

WASHINGTON.—On Jan. 11, the capital belied its reputation as a town hard to please with straight symphonic music. At that time Serge Koussevitsky and the Boston Symphony played in Constitution Hall and without benefit of soloist or novelties packed the place and set a glittering audience to cheering. It was an impressive demonstration. For the occasion, Dr. Koussevitsky chose to present Haydn's Symphony No. 88, Debussy's "Prélude à l'Après-midi d'un Faune," Ravel's Second Suite from "Daphnis et Chloe," and Shostakovich's Symphony No. 5. Anticipation of the event had run so high that not a ticket had been available for months. The audience further showed its mood by a standing tribute to the conductor when he came to the podium. But even so, the actual yelling as well as storms of applause that marked the concert's close startled concert goers unaccustomed to such vociferous approval in the chilly wastes of Constitution Hall.

The National Symphony, too, played a brace of all-orchestral concerts during January. On Jan. 21, Hans Kindler gave his audience as the major work of the program, Beethoven's Seventh Symphony. Washington also heard for the first time Aaron Copland's "Fanfare for the Common Man". Prokofiev's "Lieutenant Kij" and Kindler's transcription of Handel's "Faithful Shepherd" suite completed that program.

On Jan. 24, Kalinnikov's Symphony No. 1 returned to the National Symphony's repertoire after an absence of five years. A first Washington performance of Charles Jones's Overture

for Orchestra as another feature.

Third concert that week was the first of the "15/30" or "Youth" series, with Oscar Levant as soloist. He was heard in Grieg's A minor Piano Concerto.

The following Sunday, Jan. 28, the first of this season's National Symphony concerts for Federal employees was given in Constitution Hall. Mr. Kindler, "after careful and extensive inquiry among Federal employees" found they wanted "familiar music." But within this category, they wanted "the best of its kind." To satisfy this expressed longing, he gave them the following program: Weber's "Oberon" Overture; Beethoven's Symphony No. 5; Humperdinck's Dream Pantomime from "Hansel and Gretel"; Strauss's "Voices of Spring"; Brahms's Hungarian Dances 1 and 2; and Morton Gould's "American Salute."

On Feb. 4, the symphony's soloist was the distinguished resident pianist, Frances Nash, making one of her infrequent appearances with the orchestra. She chose as her solo vehicle, Falla's "Nights in a Garden of Spain". Mr. Kindler's interpretation of the Rachmaninoff Second Symphony that afternoon was one of the finest he has given this season. For an American work, he played "Three Ozark Dances" by Jack Kilpatrick and for familiar music, Bach's "Jesus, Joy of Man's Desiring".

On Feb. 6, the annual campaign for the Sustaining Fund of the National Symphony was launched. It continued until Feb. 21 and for its goal the Symphony Association had set the sum of \$150,000. For the 1945-46 season, the orchestra plans to use 80 men for the Sunset Symphonies—the summer concerts at the Watergate and hopes also to have an increased number of concerts for students and for Federal Employees.

For a third orchestra heard this month, capital concertgoers had the Philadelphia. The visiting aggregation brought Artur Rubenstein along as soloist.

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Van Vactor Invited To South America

KANSAS CITY.—David Van Vactor, assistant conductor of the Kansas City Philharmonic, has been invited by the government of Chile to conduct symphonic and chamber music programs, and also to be associated with the University of Chile in Santiago, beginning the latter part of March. As an ambassador of contemporary North American music, five orchestral concerts with the Santiago State Orchestra and 32 ensemble concerts have been allotted to Mr. Van Vactor, and he will direct the large university chorus of 2,000 voices as well as several other groups, including the Madrigal Society and the A. Cappella Choir. Two other conductors, Jose Castro and Fritz Busch, will be associated with Mr. Van Vactor in this project which is a part of the general cultural exchange program between the U. S. government and Latin-American nations. L. P.

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Boston Society Names Artists for 1945-46

BOSTON.—The committee of the Boston Morning Musicales announces the following artists for its series of Wednesday morning concerts for the season of 1945-46: Patrice Munsel, soprano, Nov. 14; Luboshutz and Nemenoff, duo-pianists, Dec. 5 or 12; Jan Pearce, tenor, Jan. 9; Ruth Posselt, violinist, Jan. 23; Martial Singher, baritone, Feb. 20; Gladys Swarthout, mezzo-soprano, Mar. 6. G. M. S.

Mendelssohn Club Gives Concert in Albany

ALBANY, N. Y.—The Mendelssohn Club of Albany gave its 104th concert in Chancellors Hall on March 7, under the leadership of its conductor, Reinald Werrenrath. Louise Meiszner, pianist, was assisting artist. Beginning with "The Star-Spangled Banner" the club offered groups of works by classic composers, also French, Scandinavian and American composers. Miss Meiszner was heard in pieces by Chopin, Debussy and Dohnanyi.

Union Bars Critic As Guest Conductor

BUFFALO.—Herbert Elwell, music critic of Cleveland, was unable to conduct his own Introduction and Allegro at a Buffalo Philharmonic concert on March 6, owing to the objections of the union that he was not a member. Charles Bufalino, president of the Musicians' Protective Association, which is affiliated with the American Federation of Musicians of the American Federation of Labor, stated that union regulations do not permit a conductor to lead an orchestra unless he is a member of the A. F. of M. or an affiliated local.

Morning Musicales Present Albanese

Trapp Family, Rubinstein, Plattoff Don Cossacks and Stradivarius Quartet Heard in Boston

BOSTON.—The Morning Musicales, presented on Wednesdays, in behalf of the Boston School of Occupational Therapy, came to a close for this season on March 7 when Licia Albanese offered a program of Lieders and arias to the accompaniments of Victor Trucco. The singer was warmly received by the capacity audience.

In Jordan Hall the Trapp Family Singers again pleased an audience that filled the auditorium.

In Symphony Hall, Artur Rubinstein returned for a concert, after an absence of three years. His program included the Beethoven Sonata Op. 31, No. 3; the Franck Prelude, Chorale and Fugue; a pair of Brahms works; Villa-Lobos's "Mulatinha, Pobresinha and Polichinelle" from "The Doll's Family"; Granados's "La Maja y el Ruiseñor," and a Chopin group.

The General Plattoff Don Cossack Chorus, Nicholas Kostukoff, conductor, has made its Boston debut in Symphony Hall on March 11. The program consisted of ecclesiastical music, ballads and folk songs. The group also presented dancers of a highly spectacular type. A sold out house attested the popularity of this type of entertainment.

In Jordan Hall, Wallace Thompson, Negro tenor, has made his Boston debut on March 11, with Doris Dandridge Harris playing the accompaniments. Mr. Thompson's program included works by Handel, Mozart, Brahms, Schubert and Schumann, with an aria from "La Bohème," also

French and English songs. The program concluded with Spirituals. Mr. Thompson has a voice of natural beauty and good range.

At the Museum of Fine Arts on March 11 Mildred Dilling, harpist, and Ludwig Juht, contra-bass of the Boston Symphony, gave one of the Victory concerts for service people and guests. Luise Vosgerchian was Mr. Juht's accompanist. Miss Dilling played two groups. Mr. Juht offered works by various composers and an "Estonian Dance" of his own composition.

The Stradivarius Quartet continued its series of Mozart programs with Raymond Havens, pianist, on March 1, in Jacob Sleeper Hall. G. M. S.

Casadesus Plays Mozart Concerto

Boston Symphony Presents New Works by Hill and Lopatnikoff

BOSTON.—Robert Casadesus was the soloist for the 18th pair of concerts by the Boston Symphony on March 2 and 3, conducted by Serge Koussevitzky. Lopatnikoff's Concertino for Orchestra was given a first hearing along with Edward Burlingame Hill's "Music for English Horn and Orchestra," in which Louis Speyer distinguished himself as soloist. A third item which might be the first performance in Boston was Mozart's Piano Concerto in D. The program also included the Schumann "Spring" Symphony.

The Concertino is dedicated to the memory of Mme. Koussevitzky. The three short movements are entitled Toccata, Elegietta and Finale. Using a solo clarinet with which to open the Elegietta, Mr. Lopatnikoff succeeded admirably in establishing a mood of poetic reverence. The first and third movements were bright in character and in a rhythmic, vivacious vein. The piano plays a rather prominent part in the Finale and this movement also contains some interesting contrapuntal writing. The composer was present and was cordially received at the end of the performance.

Mr. Hill's newest work, which he has dedicated to Mr. Speyer, is delicate and charming. Mr. Koussevitzky achieved an extremely sensitive orchestral background for the solo instrument which, in Mr. Speyer's hands, spoke eloquently. Mr. Casadesus brought to the performance of the Mozart work both clarity of outline and imaginative restraint. Mr. Koussevitzky and the small orchestra called for, supplied a nicely balanced accompaniment. An ovation followed the performance.

The romantic "Spring" symphony of Schumann was beautifully played and well merited the long applause accorded to it.

The concerts of March 9 and 10 paid tribute to Aaron Copland and Howard Hanson. Mr. Copland was represented by "Quiet City," for trumpet, English horn and string orchestra, Mr. Hanson, by his Symphony No. 3. The final items of the program were Wagner's "Siegfried Idyll" and Ravel's "La Valse".

GRACE MAY STUTSMAN

Freccia Re-engaged for New Orleans Symphony

NEW ORLEANS.—Massimo Freccia has been re-engaged as conductor of the New Orleans Symphony for the 1945-46 season, according to Lionel Adams, president of the board of directors.

The orchestra will be augmented next season to 76 pieces. Among the guest soloists engaged for the coming season are: Robert Casadesus, Zino

Francescatti, Kerstin Thorborg, Joseph Schuster, Beveridge Webster, Herman Clebanoff, Alexander Brailowsky, Rose Bampton, Artur Rubinstein and Nathan Milstein.

Mr. Freccia expressed pleasure in the orchestra's steady improvement. The subscription series, he said, will be increased to 14 concerts, ten featuring guest soloists, and two extra performances will be given for the general public. All concerts will be presented in the Municipal Auditorium in New Orleans. Individual ticket purchases have grown considerably since Mr. Freccia became permanent conductor, according to George Foster, manager, and there has been an increase of nearly 500 subscribers.

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FALL TERM BEGINS SEPTEMBER 28th

ORCHESTRAS

(Continued from page 12)

good deal of wailing and wood wind squealing à la Mahler and various sounds of battle music. The composer tells us that a middle section "contains fugato and variation elements". So what? So nothing—except one more futile score to fill up paper which we are admonished is scarce.

Mr. Szell's performance of the Schumann symphony was as bracing and exuberant as any the reviewer recalls. We have known other reading more romantic, intimate, lyrical. What this conductor sought to stress was rather the virility, the exhilaration, the bold heroic moods of Schumann's unfading score. It is striking how much Beethoven blood fills this music, especially the robust scherzo and the finale. Mr. Szell whipped up the tempi to an uncommon speed toward the close. But the effect was wholly legitimate and merely emphasized the kinship of Schumann's brave coda with Beethoven. And for all the usual talk about ineffective orchestration the score, at Mr. Szell's hands, sounded as clear and as balanced as if it had been written by Mendelssohn.

Mr. Szigeti, whose playing was delightfully free from the scratchings which now and then mar his tone, performed Tartini's treasurable little concerto with the full sum of his mastery. And the breadth of his musical sympathies and stylistic command could scarcely have been set in higher relief than by his faultless presentation of Prokofiev's early concerto, the alternating lyricism and satire of which the artist encompasses to perfection. Mr. Szell supplied him admirable accompaniments in each work. The conductor's reading of the "Meistersinger" Prelude, is of course, familiar from the opera house. But here it had the extra advantage of a first class orchestra.

On Sunday afternoon Mr. Szigeti replaced the Tartini Concerto with Beethoven's Romanze in G, which he played with a suave and singing tone and an exquisite sense of phrasing. The rest of the program was the same, except that Lukas Foss's Ode was omitted.

Philharmonic-Symphony League, March 13

The final concert of the season for League members was performed by the Philharmonic-Symphony at the Hotel Plaza on March 13, George Szell conducting. With Mr. Szell at the piano, Harold Gomberg oboe; Simeon Bellison, clarinet, William Polisi, bassoon, and Joseph Singer, French horn, performed Beethoven's Quintet, op 16. The other numbers were Mozart's Serenade in B flat for 13 wind instruments and four Slavonic Dances, by Dvorak. Preceding the concert Mrs. John T. Pratt, chairman of the league, announced the merger of the Philharmonic-Symphony League with the Philharmonic-Symphony Society. These private concerts, however, will be continued next year for the society which will then include the league.

Stokowski Offers Russian Program

New York City Symphony, Leopold Stokowski, conductor. City Center, March 12, evening:

Fanfare for Paratroopers...Paul Creston
"Russian Easter".....Rimsky-Korsakoff
Symphony No. 5.....Tchaikovsky
"Pictures at an Exhibition".....Mussorgsky

Mr. Creston's fanfare is one of the series written by American composers "as a tribute to the various military services and Allied Nations in the war". It is scored for brass and per-

cussion. It might serve equally well to introduce a strawberry festival, a Shriners' meeting or a poultry show.

Mr. Stokowski gave a lively and sonorous performance of Rimsky-Korsakoff's "Russian Easter", with the heavier brass parts thrown into high relief by the peculiar acoustical properties of the City Center. Having disposed of this the conductor furnished an inflated and hyperbolic disclosure of Tchaikovsky's "Fifth", after which he paid his respects to the "Pictures at an Exhibition", which some of us would already travel a not inconsiderable distance to avoid.

Koussevitzky Plays Villa-Lobos' "Rudepoema"

Boston Symphony, Serge Koussevitzky, conductor. Carnegie Hall, March 14, evening:

Symphony in B flat, No. 102.....Haydn
"Rudepoema".....Villa-Lobos
(First time in New York)
Symphony No. 1 in B flat.....Schumann

Two works of the same tonality and clearly defined rhythms, surrounding one which stood not upon the order of either tonality or rhythm made for an interesting evening of contrasts. Villa-Lobos has gone back home to Brazil but his music will linger on here and be cause for comment for a long time, it is to be hoped. That this is one of his better works may be open to dispute, but it bears his individual stamp and is worth hearing for many reasons.

Written originally as a piano piece for Artur Rubinstein, it was the composer's "sincere belief that I have caught your temperament and put its image upon paper, as a camera might. So, if I have succeeded, it is indeed you who are the true author of this work."

Mr. Rubinstein might well disclaim this, although he has liked the piece well enough to play it many times. It seems to reflect more of the Brazilian's own temperament than the Polish pianist. It is too long for its ideas. The broken rhythms, the strange sounds which are unique in Mr. Villa-Lobos's orchestrations, have their fascination for a time, but one searches for a weightier structure, a firmer canvas, to back up the intricate tonal web. It is easier to think of these sounds in terms of violent color, or of almost realistic depiction of natural sounds, than as music. The orchestra made a virtuoso display of the piece, but the applause was only polite.

Dr. Koussevitzky was in fine fettle all evening. Both the Haydn and Schumann symphonies sounded larger than life, truly beautiful in tone, precision and grace. The Largo introduction to the Haydn first movement was played with such gravity and sonority that one was reminded again of the more serious facets of the "Papa's" art. The Schumann went with such buoyancy, such freshness, that Spring seemed incarnate in its measures and one could speak with Clara Schumann of "the little buds, the perfume of the violets, the fresh green leaves, the birds in the air", and, like her, not be ashamed to be stirred to poetic expression.

Koussevitzky Conducts

Hanson's Third Symphony

Boston Symphony. Serge Koussevitzky, conductor. Carnegie Hall, March 17, afternoon:

Symphony in E flat (K. 543).....Mozart
Prélude à "L'Après-midi d'un Faune".....Debussy
"La Valse".....Ravel
Symphony No. 3.....Hanson

Everything at this memorable concert was done as well as it conceivably could have been. When Mr. Koussevitzky and the Boston Symphony are in the mood, they can play with a transcendent virtuosity and a devotion to purely musical values which are beyond facile praise. The performance of Mozart's E flat Symphony, the most



Ben Greenhaus

George Szell Rehearsing a Beethoven Quintet Played for the Orchestra League with Philharmonic-Symphony Members; Harold Gomberg, Oboe; William Polisi, Bassoon; Joseph Singer, Horn, and Simeon Bellison, Clarinet

self-contained and serene of the three "great" ones, had the finish and intimate effect of chamber music, without losing an iota of its orchestral grandeur. Nothing that the 18th century left us more completely summarizes its artistic ideals than this work, which is so noble, so clearly proportioned and yet so marvelously expressive, like the great palaces and parks of that era. What a lesson in esthetic economy!

And this economy is just what Howard Hanson's Third Symphony lacks, despite its striking musical ideas, skill-

ful scoring and obvious drive and sincerity. Upon rehearsing, the work again impresses one as a marked advance in harmonic range and originality over the symphonies which preceded it. In the first movement, one is reminded of the spareness and rugged power of "Beowulf", and the scherzo is forceful and rhythmically intoxicating. But there is too much material, too much striving for climax, too much effect for effect's sake in this symphony. Mr. Hanson piles

(Continued on page 24)

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Metropolitan Concludes Another Chapter of Opera

THE Metropolitan season just concluded differed from last year's chiefly in the titles of a few operas and the names of a few singers. Otherwise matters moved very much in the same groove. There is nothing particularly surprising about this. It is unlikely that any far-reaching changes will take place so long as the war continues and its myriad problems and handicaps persist. What may happen later is, of course, anybody's guess. One likes to assume that the growth of public interest for opera manifested these past four or five years will further increase. Time will tell. It will tell also to what extent the popular standard of taste formed on the performances nowadays given here will determine the style of American operatic presentation in the nearer or farther future.

There can be no grounds to complain that American singers have been neglected this bygone season any more than they have been since the war began. It could scarcely have been otherwise, since talent from European sources is unavailable anyway. In one important respect, though, the opportunities open to native artists are much more impressive than they used to be. It is not so long since an American girl engaged at the Metropolitan was doomed to a weary round of Valkyries, Rhinemaidens, Flowermaidens, pages, comprimarias and the rest, from which she seldom emerged. Today there are, indeed, multitudes of American Valkyries, Rhine Nixies, Alisas, Giovannas and such. But American Gildas, Leonoras, Brünnhildes, Evas, Elsas, Sieglindes and so on down the line have grown to be such week to week encounters that they seem a wholly natural part of the game.

The presentation of some operas in English translation is another thing which has been making a certain progress. To the earlier version of Mozart's "Magic Flute" in the vernacular has been added this season one of Rimsky-Korsakoff's "Golden Cockerel" and another of Beethoven's "Fidelio". If the change indubitably appealed to some listeners, the difficult problem of translated opera still remained as fundamentally debatable as ever. One aspect of the situation should be kept in mind—namely, that both "The Magic Flute" and "Fidelio", being *Singspiele*, form a special case by reason of their stretches of spoken dialogue between the musical numbers. They cannot, therefore, serve as a sound criterion.

THE years are lengthening since the Metropolitan has brought forward an authentic novelty and, remembering the fate of such enterprises over a space of decades, few will feel like reproving the management—and less than ever in this troublous period. Instead, there has again been a restricted number of revivals. Most important and by far the most artistic and successful of these was the restoration after four years of Wagner's "Meistersinger". That it achieved only four performances was unquestionably due to technical considerations, since every hearing of the work was crowded to the doors and it appeared as if the opera might have been sold out as many times more. If the conductor, George Szell, was its animating spirit, the individual singers grew steadily in their parts.

The three other resumptions were by no means so fortunate or so capably prepared. "The Golden Cockerel" proved an outright

fiasco and it is no kindness to anybody concerned to pretend otherwise. Ponchielli's "La Gioconda" was not so irremediably bad but the creaky old melodrama, with its second rate music, demands much greater singing and a more commanding theatrical manner than the half-hearted and shoddy treatment it received this time from vocalists who, in several cases, were square pegs in round holes. "Fidelio", in an English translation and with artists for the most part young and inexperienced in the great work, had the inestimable advantage of Bruno Walter's leadership. It appealed more to some than to others. In any case, it will assuredly carry over into next season, when its staying qualities will have more chances to prove themselves.

THE old standbys remain substantially the same ones as heretofore. Again there were two cycles of the "Ring" and again both were sold out. The other Wagnerian works retained their drawing power. George Szell was once more a tower of strength alike in Wagner and in three hearings of "Der Rosenkavalier", Mr. Leinsdorf returned to the Metropolitan and showed himself a much better conductor of "Tristan" than previously, even if his "Lohengrin" and his "Nozze di Figaro" were not altogether so fortunate. "Pelléas" after crowding the house three times, drew only a skimpy audience at its fourth hearing—a circumstance which need scarcely be attributed to anything more serious than the imponderables of an "off night". Once again "Un Ballo in Maschera" dropped from sight and so did "Salome".

As Verdi invariably claimed, the box office is the best barometer of an opera house; and the Metropolitan box office was to all intents a consistently flourishing place. The company at this writing is off on its annual tour and that tour is more extensive than it has been for some time. So, by and large, things are as well as a normal person can legitimately expect—and in some ways possibly better.

Co-operation in League Strengthens Minor Orchestras

THERE should be nothing apathetic about the response of the minor symphony orchestras of the country to the questionnaire currently being circulated among them by the American Symphony Orchestra League seeking data on their personnel, financial condition, programs, adjustments to war conditions, etc.

The league is an inter-orchestra association seeking betterment of the nation's minor symphony orchestras (as distinguished from the so-called "major" ensembles) and the founding of new orchestras of the kind in

Personalities



Nelson Eddy with Shirley Dinsdale, Ventriloquist, and Her Dummy, Judy Splinters, Who Have Appeared with the Baritone on His Radio Program

communities which do not already have them. It is a worthy project which, with intelligent co-operation, should yield very real and practical benefits for the member organizations.

It is no secret that most of the orchestras in our smaller cities are weak in musical and financial resources, that they have difficulty in obtaining scores and parts of much music outside the standard repertoire which they could, and should, be playing, and that their sponsors (usually amateur) have much to learn in the way of economical and purposeful management. By pooling their ideas, their experiences—good and bad—and, so far as possible, their resources through the league they can do much to strengthen themselves as a group and also as individuals.

Properly administered and supported, the American Symphony Orchestra League can become a powerful force in the propagation of music throughout the country. But it will get nowhere without the active and whole-hearted co-operation of the organizations concerned. The orchestras must recognize that they have many problems in common and that the attack en masse is far more productive of good results than any number of isolated grapplings with matters that are more national in scope and genre than some may realize. In unity, let us remember, there is strength.

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Pan American Union Surveys Music Education In Latin America

The Music Division of the Pan American Union, long interested in music education in the Americas as a force for hemispheric unity, has published a pamphlet, "Music Education in Fourteen American Republics" by Vanett Lawler, Associate Executive Secretary of the Music Educators National Conference, Liaison Officer of the National Educational Association to the Pan American Union and Music Education Consultant of the Union's Music Division.

Miss Lawler's trip to Latin America to study developments in music education lasted for six months, from April to September, 1944, during which time she visited Mexico, Guatemala, El Salvador, Honduras, Nicaragua, Costa Rica, Panama, Colombia, Chile, Peru, Venezuela, the Dominican Republic, Haiti, Cuba and Puerto Rico.

The importance of this study is set forth by Charles Seegar, chief of the union's music division, in the introduction to Miss Lawler's report in which he states, music education "is concerned not only with music as a profession but with music as a normal group activity of human society. It is an expression of advanced social organization within national boundaries. But, since it not only underlies but is also an important ally of all other music activity, it is of prime importance in international relations using music as a medium."

In brief, Miss Lawler's findings are that the situation in the South is much the same as it was in North America some years ago. The professional musician, with his emphasis on quality rather than quantity has been in control. But now the professional educators, with their emphasis upon quantity, are coming to the fore.

"Every country . . . provides for the teaching of music to children in the schools. As in the United States, not all of the children in all of the schools receive music education. Of the more than thirty million children in the United States, probably less than twenty-five per cent receive some kind of music instruction as part of their general education, despite the fact that there are approximately 55,000 music educators in the country. In the other republics, the percentage is much smaller.

"In every country visited, there was an active interest in music education and a demand for its development. There has been little opportunity to see the potentialities of music in general education. Nevertheless, general edu-

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What They Read 20 Years Ago

MUSICAL AMERICA for March, 1925



"Pelléas et Mélisande" Revived at the Metropolitan After 23 Years. From the Left, Lucrezia Bori and Edward Johnson in the Title Roles; Claude Debussy; Clarence Whitehill as Golaud, and Louise Hunter as Yniold. Inset, Léon Rothier as Arkel



Paul Whiteman Visits the Texas Governor's Mansion and Visits with the Renowned "Ma" Ferguson



Louise and Sidney Homer in a Palm Beach Chair, Shortly After Their Escape from the Hotel Breakers Fire

cators, including ministers of education, members of their staffs, directors of schools and class room teachers enthusiastically support and want more music education. Not once in six months of constant contact with outstanding educators and administrators in the Fourteen Republics were music or the arts referred to as "fads and frills."

"The attitude of musicians in these Republics is also far different from that with which music education in the United States has had to cope. Contacts were made and extended conferences were held with leading musicians in every country. Without exception, they expressed genuine interest in and support for more and better music education in the schools. In no case was music education held to be something beneath the dignity of a symphony orchestra conductor, a conservatory director, a musicologist or composer, or unworthy of his attention and effort.

"Educators and musicians accept the premise that without music in general education, a country's music life is too narrow in scope and the education of the children is incomplete. There is a growing awareness that a planned program of teacher education in music education must be developed in normal schools and university departments of music as well as in conservatories; that materials especially designed for use in schools are needed; and that group gatherings and professional organizations can be mutually helpful through interchange of ideas."

[A Fine Influence]

Ernest Newman's presence in New York has been entirely satisfactory to everyone except the artists and rising young composers of the new school he has lambasted so roundly. Since Mr. Newman landed, it has become the fashion to call a spade a spade.

1925

Footless, However

Senate Echoes to Dawes's Gavel Made from Piano Leg, a Part of an Old Fashioned Square Piano in the Dawes Home in Marietta, Ohio.

1925

Munificent

Simon Guggenheim Gives \$3,000,000 for Scholarships. Music Students to Benefit with Those of Other Arts in Munificent Memorial Foundation Gift. Purpose is "to Improve Quality of Education and Practise of Arts and Professions in the U. S."

Our Apologies . . .

TO the many people who have been unable to get copies of MUSICAL AMERICA's Annual Special Issue at their newsstands. Because of paper limitations and our efforts to comply with the government's request to reduce paper consumption, we have had to limit newsstand distribution. The newsdealer is in no way to blame if he cannot supply copies.

MUSICAL AMERICANA

The composer of "I Hear America Singing", **George Kleinsinger**, has written a new "Brooklyn Cantata" recorded for distribution to the Armed Forces overseas. The cantata describes one day in Ebbet's Field with all its attendant humor and tragedy as the Dodgers lose! . . . Captain **Julius Huehn** of the Marine Air Corps (on leave from the Metropolitan Opera) is uncertain of his future with the Leathernecks because his orders have been changed countless times. However he writes—"I've gotten this far and even have taken all my shots for the many and various Far Eastern and Tropical diseases so at least my corpuscles are prepared for whatever may occur."

Lily Pons and **Andre Kostelanetz** have completed their USO Camp Show tour of the China, Burma, India Theatre. At present they are in Paris . . . New arrivals at Camp Shanks, Orangeburg, N. Y., were entertained by **Helen Jepson** on March 19 . . . **Lieut. Raymond Newmark**, recently released from a Nazi prison camp, fulfilled a promise made while a prisoner, when he took his mother to the opera the first night he was home. The opera was "Traviata" with Eleanor Steber, who visited with the temporarily blinded veteran in her dressing room after the performance . . . The Foxhole Ballet, headed by **Grant Muradoff**, at present entertaining our soldiers in Italy, will return to this country in the Spring or early Summer.

On April 7 **Licia Albanese** will be

married to Joseph A. Gimma, stockbroker. The ceremony will take place in St. Mary's Catholic Church, Manhasset, Long Island. . . The OWI has chosen **George Copeland**, pianist, to broadcast to France on March 26, the anniversary of the death of Debussy. Mr. Copeland was a pupil of the French master and one of the first artists to present his works in America.

Gladys Swarthout is introducing two new songs by contemporary American composers this season, "Summer the Lovely" by Gela Wilda and "Night" by Ernest Charles . . . **Claudio Arrau** will tour South Africa late in April for five weeks of twenty concerts. On his way back to the United States he will play engagements in Havana, Porto Rico, Santa Domingo, Venezuela, Caracas, Trinidad and Rio de Janeiro . . . Before returning to Brazil, Heitor Villa-Lobos was so impressed by the playing of **Ellen Ballon**, pianist, that he promised to write a piano concerto which will be dedicated to Miss Ballon.

The number "25" is an extremely lucky one for **Nan Merriman**. Her first professional engagement was on March 25, 1939. She first met Toscanini on June 25, 1943 and sang on his all-Verdi program on July 25 on that year. Miss Merriman's first singing lesson was taken on Nov. 25, and curiously enough, her parent's wedding anniversary falls on April 25. . . **William Primrose** has been invited to tour Mexico, Central and South America during

the coming Summer . . . **Aurora Mauro-Cottone** will introduce a new Soantina by Anis Fuleihan during her forthcoming tour of the Northwest . . . **Florence Mecur** has already chalked up 19 engagements for next season. She has been re-engaged by every college for which she performed this season.

During March **Nikolai and Joanna Graudan**, cello and piano duo, played an extensive Army and Navy hospital tour throughout Florida . . . **Solveig Lunde** made her Baltimore recital debut on March 16 . . . West Coast audiences have been highly entertained during the past month with the recitals given by **Josh White** and **Libby Holman** . . . **Romola De Spirito**, currently singing over WQXR, recently appeared with the Joliet, Illinois Symphony.

The Fashion Academy recently named **Vivian Della Chiesa** and **Nadine Conner** as two of the thirteen best dressed women of the country for the current season . . . **Harold Kohon** will do double duty as a concert violinist on April 1. He will play on the WNYC Treasury Concert and, later in the evening, with the Y. M. & W. H. A. orchestra in Washington Heights.

A rather startling telegram has been received by Major F. C. Schang of Columbia Concerts. It reads: "I take great pleasure in informing you that the General Platoon Russian Don Cossacks entered Berlin at three A. M., fifteen March 1945. Give first concert here this evening. (signed) Lt. Kostrukoff." World wide rejoicing is hardly the order of the day, however. The "Berlin" in question is in New Hampshire.

Cuban Opera Engages Ivan Petroff

Ivan Petroff, baritone, has signed a contract with the National Opera of Cuba for the company's first season



Ivan Petroff

from April 2 to April 22. Mr. Petroff will be heard in "Carmen", "Trovatore", "Rigoletto", "Traviata", "Lucia", "Butterfly", "Barber of Seville" and "Pagliacci". The singer has just finished seasons with the Philadelphia La Scala Opera

Company and the Boston Opera Company. He will sing with the Philadelphia again in May during its festival in Pittsburgh in "Barber of Seville" and "Lucia". In the Fall he will return for his third successive season as leading baritone of the San Francisco Opera Company.

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Texas Orchestras Play In Dallas

San Antonio and Houston Ensembles Appear With Soloists

DALLAS.—Two Texas orchestras have visited Dallas recently. The first one was San Antonio Symphony which gave a most enjoyable program at McFarlin Memorial auditorium on Feb. 13 under Max Reiter. Rudolf Serkin was soloist. The program opened with the Overture and Allegro from "La Sultane" Suite by Couperin-Milhaud; followed by Mendelssohn's "Italian" Symphony, Respighi's "Fountains of Rome", "The Little Train of the Caipiras" by Villa-Lobos, and Grand Galop Chromatique by Liszt-Byrns.

For his number with the orchestra, Rudolf Serkin gave a splendid performance of Beethoven's Piano Concerto No. 5. He received rounds of applause, and added several encores. It was this organization's first visit to Dallas, and those who heard it were delighted with the leadership of Mr. Reiter and the fine playing of the group.

The next Texas orchestra to be heard was the Houston Symphony, conducted by Ernest Hoffman, which appeared on Feb. 24 at Fair Park auditorium. Alec Templeton was soloist. The well pleased and enthusiastic audience listened to excellent renditions by the orchestra of the Little Fugue in G minor by Bach-Cailliet and Symphony No. 2 by Rachmaninoff. For his serious portion of the program, Mr. Templeton played Rachmaninoff's Second Concerto. He next gave "Mozart Matriculates", followed by his own characteristic improvisations.

Both of these attractions were under the local management of Mrs. John F. Lyons, of Fort Worth.

MABEL CRANFILL

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OPERA—RADIO



Ruth Page and Bentley Stone, Guest Soloists, in a Scene from "Frankie and Johnny" Which the Ballet Russe de Monte Carlo Presented at the New York City Center

Ballet Russe Gives Five Weeks Season

"Frankie and Johnny" and
Works by Balanchine Are Of-
fered at New York City Center

The Ballet Russe de Monte Carlo, which has improved so much since its last visit to New York that one scarcely recognizes it, returned to the City Center on Feb. 20 for a five weeks season. Novelties this time included the much-debated and delightful "Frankie and Johnny", in which Ruth Page and Bentley Stone, the choreographers, danced the leading roles at the first performance, and several works by George Balanchine. "Frankie and Johnny" made its New York bow on Feb. 28. Mr. Balanchine's "Ballet Imperial" was performed on the opening night; his "Mozartiana" entered the repertoire on March 7; and a new *pas de deux* by him had its premiere on March 14. The whole company is dancing much better than it did last Fall, and even the orchestra sounds a bit better, though Emanuel Balaban is handicapped by feeble resources at his disposal.

Based on Ballad

"Frankie and Johnny" is based on the familiar ballad and it is done in the vernacular. It includes a "Side-walk Stomp", a "Beer Parlor Rag", a "Bartenders Rag", a "Fox-Trot Murder" and a "Funeral Party One-Step" and it is definitely not for purists. In fact, the choreography is far less thoroughgoing than it might have been, but the work is first-rate theatre and it is vigorously performed. Jerome Moross's score is one of the finest we have heard for a native work, and Clive Rickabaugh's scenery and Paul Dupont's costumes are effective in a blatant way. At later performances Ruthanna Boris and Fred-eric Franklin succeeded Miss Page and Sgt. Stone, and danced just as brilliantly. Nikita Talin's Bartender was an unforgettable figure and Vida Brown's Nelly Bly was a definite adornment to the neighborhood block. "Frankie and Johnny" attempts nei-ther profundity nor artistic finish, but anyone who doesn't like it ought to have himself looked over by a good doctor.

"Ballet Imperial" found the com-pany in excellent shape, with Mary Ellen Moylan shining in a leading role. Poised, brilliant and as eager as a thoroughbred just before the starter's pistol shot, this young dancer seems to be developing into a prima

ballerina of the first rank. Maria Tallchief also is more secure and finished than a few months ago. Among the men special note should be given to Leon Danielian, who is one of the best young dancers in this, or any, company now touring, and to Nicolas Magallanes, who is dancing infinitely better than he did at the company's previous appearance.

"Mozartiana", as elegant and finish- ed in its workmanship as Mr. Balan- chine's "Ballet Imperial", gave Alex- andra Danilova an effective role and also tested the mettle of the corps de ballet. In this ballet, the score (Tchai- kovsky's orchestral suite) helps rather than hinders the choreography, as is the case in "Ballet Imperial", for which Mr. Balanchine chose the Second Piano Concerto by Tchaikovsky, a work which until then we had been mercifully spared. The new *pas de deux* was elegantly danced by Mme. Danilova and Mr. Franklin but proved to be decidedly third rate Balanchine, full of that ugly ingenuity in which he occasionally indulges. Not only in its fine performances of the Balan- chine works but in other mainstays of the repertoire the Ballet Russe de Monte Carlo is proving that it is a going concern. R. S.

Wilkes-Barre Establishes Second Concert Series

WILKES BARRE, Penn.—At the final Community Concert event it was an- nounced that applications for tickets for next season's course of attractions had exceeded, by more than 700, the number of persons which could be ac- commodated. Coincidental with this announcement it was suggested that if 800 additional patrons could be se- cured within the next two days, a sec- ond course of concerts could be pres- ented. To the surprise of many sub- scribers this extra quota was obtained within the allotted time and several hundred other people had to be denied tickets. The establishment of this second concert course marks a step ahead for the musical activities of the community.

Portland Series Announces 1945-46 Attractions

PORTLAND, ORE.—Phil Hart, man- ager of Celebrity Concerts, has an- nounced the attractions for the 1945-46 season. They are: Vladimir Horo- witz, the Ballet Russe de Monte Carlo, Eleanor Steber, Albert Spalding, Sal- vatore Baccaloni and his Commedia dell' Arte Players, Igor Gorin, and J. M. Sanroma.

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Recital Honors Late Czech Official

Works by Anton Dvorak, Bohuslav Martinu and Leos Janacek Played at Times Hall

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tute of this city sponsored a concert of Czechoslovak chamber music at the Times Hall on the evening of March 4. The program consisted of Dvorak's "American" Quartet, a quintet for piano and strings by Bohuslav Martinu and a song cycle, the "Diary of One Who Vanished", by Leos Janacek. The Martinu composition received its first public hearing, the Janacek cycle its first American performance. The artists who interpreted the program were the Guilet String Quartet, Elly Bontempo, pianist, Birgir Halldorson, tenor, Maria Halama Divina, alto, and Paul Aron, pianist.

Dvorak's quartet being an old story the interest of the considerable audience was chiefly occupied by the works of Martinu and Janacek. The first named was present in the flesh and called to the stage a number of times after his quintet to bow acknowledgments to the effusive applause. The piece, completed only last year, consists of the usual four movements. To this listener its content seemed chiefly rhythmic. Expertly written, no doubt, and clear in its formal contrivance the melodic substance of its respective movements is of the slenderest, nor do the successive divisions differ greatly from each other in mood. The reviewer frankly confesses his inability to detect those folk-like elements which some hearers affect to have noticed in the score. To him it was a sophisticated and largely artificial creation, ingeniously fashioned but emotionally sterile. It was excellently played.

Janacek's song cycle, dated 1916, proved to be a singular affair, a rather hard-shelled setting of twenty-two longer or shorter poems recounting the infatuation of a young man for a seductive gypsy siren to follow whom he renounces home and kindred. The words of the hapless youth are composed for a tenor in an exceptionally high tessitura, those of the gypsy for an alto. Here and there an invisible trio of women's voices furnishes a background. The cycle is of very uneven musical value, long-winded and in the shape Janacek gave it, highly impractical. One had the idea, however, from the poor declamation and false accents heard, that the English translation made by Paul Aron left much to be desired. The poems themselves, according to a note in the composer's score, were written by a nameless youth who subsequently vanished without trace. Though the songs are not wholly without interest they are decidedly not on the highest level of inspiration of which this singular musician was capable. The difficult tenor part was sung by Birgir Halldorson.

RECITALS

(Continued from page 8)

than the one he played at Carnegie Hall on the evening of March 2. One takes for granted his fabulous technique. On the other hand, this reviewer has rarely heard from the artist interpretations so rounded, tasteful, distinguished and communicative as those he successively promulgated on this occasion. Beginning with Brahms's "Thun" Sonata, which enjoyed a beautifully composed and discreetly poetic interpretation at the hands of the pianist Valentin Pavlovsky, and the violinist himself, the evening moved from one peak of lofty musicianship and virtuosity to another. It was a credit not only to Mr. Milstein's sober yet extraordinarily sensitive art but to the unusual receptiveness of the big audience that the violinist found himself obliged, after a stunning publication of Bach's unaccompanied A minor Grave and Allegro, to repeat the entire fast movement to quiet the applause.

The Grave he had delivered with superb breadth and nobility, the



Olga Coelho

Yves Tinayre

Allegro with incisiveness and rhythmic exhilaration. But when he repeated the latter it was with an even finer tonal quality and a greater subtlety of nuance. Directly, then, he turned from Bach to coruscating performance of three Paganini Caprices—the 14th, 16th and 24th. The last, particularly, has not been excelled hereabouts in many months for brilliancy of technical display. Of all the variations the one which lingers in the memory was the one with simultaneously bowed and plucked strings. Once more, the listeners clamored for an encore and again Mr. Milstein surpassed himself, this time with another Paganini Caprice, the fifth.

An antithetical type of music, Paul Hindemith's engrossing Sonata for violin and piano in D was performed by both artists for all it was worth—with fire, elevation, brio. Alone, this feat would have placed the recital high among the great achievements of the season. Shorter pieces by Stravinsky, Mussorgsky and Wieniawski brought to a close a wholly memorable evening.

Yves Tinayre, Baritone

Yves Tinayre, baritone, gave one of his unique recitals in the Town Hall on the evening of March 3. Vernon De Tar, organist, supplied some of the accompaniments and the rest were played by a string quartet consisting of Stefan Frenkel and Samuel Fernon, violins; Lotte Hammerschlag, viola, and Emmerick Gara, cello. The program consisted of both sacred and secular music largely of the 16th Century though some of it was earlier and some later.

Perhaps the most impressive of the works presented was a Motetto da Requiem for solo voice accompanied by string quartet with organ continuo by Alessandro Scarlatti. The work is in seven parts and was discovered in the composer's manuscript in the British Museum by Mr. Tinayre. The given bass was "realized" by Seth Bingham. The Motet is highly characteristic of Scarlatti and of the type of religious music popular in his era. Another work which Mr. Tinayre has presented here before, was a church cantata entitled "Die Engelein" by Kriedel, who was born about 1640. Other pieces presented included works by Paumann, Kleber, Dowland, Fuenllana, Valderabano, Binchois, Dufay and Mozart.

As usual Mr. Tinayre's audience was one of discrimination and was most enthusiastic throughout the evening.

Olga Coelho, Soprano-Guitarist

Olga Coelho, soprano, who sings predominantly Central and South American folk songs and accompanies herself skillfully on a guitar, has not only a warm, sensuous voice, but also a fascinating personality. Nevertheless, one obtained the impression from her charming recital at the Town Hall on the afternoon of March 4, that she would be heard to greater advantage in an auditorium of more intimate dimensions, where the confiding, and insinuating characteristics of her art would count more fully. In spite of this, her delivery of folk-songs, many of them extremely provocative, delighted her large audience. The program, while it was devoted

chiefly to a wide variety of Latin-American folk music, some of it exceedingly alluring made several excursions into more conventional matters of the conventional song recital. Among these were songs by Scarlatti, Donaudy and Weckerlin.

Joan Field, Violinist

Joan Field, well known to radio listeners, gave a recital at Carnegie Hall the evening of March 6. The comely young violinist, accompanied at the piano by Jascha Zayde, undertook a program of no slight exaction, which included Tartini's G minor Sonata, Spohr's "Gesangscene", Nicolai Berezhovsky's concerto, a new sonatina by Charles Sydney Freed and short pieces by Spalding, John Haussermann and Arthur Benjamin.

Miss Field revealed a tone of ample volume and excellent quality and, in the main, a gratifying security of intonation. Her technical accomplishments are by no means inconsiderable. Here and there certain mannerisms, such as a tendency to conclude pieces with an arbitrary sforzando and a sort of defiant flourish in ripping the bow from the strings, seen a needless bit of swank but can probably be ascribed to over exuberance. On the whole, she played her Tartini well and brought something of the right virtuoso feeling to the faded measures of Spohr's old war-horse, most of which sounds today like third rate Weber.

Gordon Quartet Plays In New Friends Series

For the final concert of the current season, the New Friends of Music brought the Gordon String Quartet, Mieczyslaw Horszowski, pianist, and

(Continued on page 22)



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METROPOLITAN BARITONE SINGS AT CANADIAN CAMP

Appearing for the First Time at a Girl's Camp at Kitchener, Ont., Lansing Hatfield (Third from Left) is Seen With Vincent Thiele, President of the K-W Community Concert Association, Mrs. Henry C. Krug, of the K-W Citizens' Auxiliary Service Committee, and Capt. Kitty Brewer, Second in Command at the C.W.A.C. Training Center Where Mr. Hatfield Was Heard. He Also Gave a Recital in the Association Series

Soloists, New Works Heard in Pittsburgh

Casadesus, Heifetz, Korjus Are Soloists—Opera and Ballet Performances Given

PITTSBURGH.—The late weeks of the Winter season are always the best for Pittsburgh concert goers; then we

have the best music and the best performers.

Vladimir Bakaleinikoff, assistant director of the Pittsburgh Symphony gave the two programs with Korjus and Casadesus as the soloists. The latter played Weber and Mozart making his annual return to us a certainty.

With Fritz Reiner appeared Rose Bampton in arias from "Wozzek," "Ariadne auf Naxos" and "Fidelio"; Jascha Heifetz in the Chausson "Poeme" and Sibelius Violin Concerto. Prominent in Mr. Reiner's orchestral offerings were Schönberg's Theme and Variations, Lukas Foss's First Symphony, Virgil Thomson's "The Plow that Broke the Plains" and Weiner's Suite on Hungarian Dance Tunes.

There have been two Concerts for Children with Mr. Bakaleinikoff directing and commenting, and an extra concert for Leonard Bernstein in which he played Ravel's Piano Concerto, and directed Brahms's First Symphony along with his own "Fancy Free."

The Pittsburgh Concert Society presented Marion Cohen as this year's winning pianist, and the Music Teachers Association offered a two-piano recital with Walter Shaw and Helen Druke soloists.

The Pittsburgh Opera Company gave "Faust" and "Die Fledermaus" with young American singers and local talents in the lesser roles.

The Beegle Series had the Syria Mosque filled to the ceiling to hear "Gypsy Baron" by the New York Opera Co., and two performances of the Ballet Russe de Monte Carlo.

The outstanding concert was Carroll Glenn's violin recital at the Hebrew "Y", a great program and thrilling playing. A recital of Artur Rubinstein at Syria Mosque presented Chopin compositions and Beethoven's "Appassionata" Sonata.

J. FRED LISSFELT.

American Troubadours Sign With Albert Morini

The American Troubadours, under John De Merchant, have been signed for next season by Concert Management Albert Morini. Consisting of four mixed voices and a guitarist-pianist, the Troubadours will offer a program of American music. It will include works by composers such as William Billings, Stephen Foster, George Gershwin, David Guion, Aaron Copland and Louis Gruenberg. The

bayou songs of Louisiana, the shouts of the Southern plantations, songs from Canada and South America, songs of the sea, minstrel songs, and the music of urban America with its blues and ragtime, all find their place in the program of the American Troubadours.

Washington Opera Gives "Lucia"

Two Ballets Appear—Recitals Given—U. S. Navy Chorus Presents Program

WASHINGTON.—On Jan. 31, the Washington Opera Company presented Donizetti's "Lucia di Lammermoor" in the confines of Constitution Hall—which are indeed confining for Grand Opera. But for all the staging hazards, the company's performances have been popular. Josephine Antoine sang Lucia. William Webster was Edgardo; Claudio Frigerio, Lord Ashton; Georgiana Bourdon, Alice.

On Jan. 14, Eleanor Steber and James Melton sang duets from "Manon", "Faust", and "La Bohème", an event in the Dorsey series. They sang every other type of music as well. Miss Steber was particularly fine in Fauré's "Nell", and Mr. Melton very popular in "Loch Lomond" and "Witness".

That week, the Ballet Russe de Monte Carlo made its annual appearance with the orchestra, and the capital's sizable corps of balletomanes welcomed back Danilova, Franklin and the rest of the popular company.

Lotte Lehmann gave a concert with the Chamber Music Guild on Feb. 6. It was beautifully done.

In his popular series, C. C. Cappel offered Martha Graham and her company on Jan. 23. They did "Every Soul is a Circus", "Deaths and Entrances" and "Appalachian Spring" with varying degrees of effectiveness.

At the National Gallery, the Sinfonietta had Abram Chasins for its soloist on Jan. 14. Mr. Chasins played Mozart's Piano Concerto in A. That evening, Richard Bales also gave Washington a first performance of Dai-Keong Lee's "Golden Gate Overture". In the East Garden Court at the Gallery, the Gordon Quartet was heard in a fine program: Mozart's Quartet in C; Ravel's Sonata for Violin and Cello; and Borodin's Quartet No. 2.

On Feb. 4, the U. S. Navy School of Music Chorus appeared. Clifford McCormick conducted. It was an unusual program ranging from early religious music, through folk music of several nations to contemporary song. Almost everything the singers did was fresh and rewarding to hear.

A. W.

National Symphony Visits Baltimore

Kindler Leads Orchestra in Program with Ballet and Other Events

BALTIMORE.—The National Symphony with Hans Kindler, its conductor, was heard by enthusiastic audiences at the Lyric on Feb. 13; in a joint performance with the Ballet Russe de Monte Carlo on Feb 10; and at a special concert, Feb. 19, when Lauritz Melchior was soloist. The deep concentration of the audience indicated the depth of emotional appeal which the interpretations aroused. In excerpts from Wagner Mr. Melchior sang impressively. At the Feb. 13 concert Mischa Elman, violinist, swayed the audience with the breadth of his tone. The following night Jascha Heifetz appeared with the Baltimore Symphony in a brilliant performance.

Erno Rapee conducted the Radio

City Music Hall Orchestra, with June Forrest, Rebecca Finn, John Brooks McCormack and Lee Fairfax, vocal soloists, and Paul Gershman, concertmaster, as solo violinist, at the Lyric on Feb. 11, before a large youthful audience. The light music of the program and its presentation offered delightful entertainment.

Recent concerts at the Maryland Casualty Auditorium Feb. 12 and 19 offered different fare. The 392nd Army Service Band, Edgewood Arsenal, was featured Feb. 12. On Feb. 19 a concert entitled "Music in Industry" sponsored by the Maryland Federation of Music Clubs and the Department of Public Recreation of Baltimore, with a program as arranged by Katherine Winston Ellett and Mrs. G. Franklin Onion gave representation to groups and individual participants chosen from war-occupational departments where workers find music an impetus for activity and also a means for recreation.

The Baltimore Music Club, Mrs. Arthur H. Deute, president, entertained its members with a concert Feb. 10 in the Auditorium of the Enoch Pratt Library. Those participating were Frederick Griesinger, pianist, Karen Olson, mezzo soprano, Doris Horwitz, violinist, and Howard Thatcher accompanied. F. B.

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RECITALS

(Continued from page 20)

Milton Katims, violinist, in a splendid program in Town Hall on the afternoon of March 4. The afternoon began with a rather anemic performance of Debussy's Quartet. Although their playing gained in animation in the final movement, the Gordon players never once got their teeth into the work, so to speak, with the result that it sounded curiously pale and remote.

Vastly superior were the performances in Mozart's Piano Trio in E (K. 542) and String Quintet (K. 593). Mr. Horszowski played the piano part of the trio with exquisite taste and animation, and Jacques Gordon and Gabor Rejto, of the quartet, entered fully into the spirit of his performance. And the incomparable Quintet was sensitively done. Every time that one hears these later works of Mozart one marvels afresh at their flawless structure, their subtlety and boldness of imagination, and their magical wealth of ideas. The indispensable New Friends will be back with us next season, with a series devoted to Bach, Schubert and Brahms. Long may they flourish!

Stanley Need, Pianist

Stanley Need, who has been heard here on past occasions, gave another recital at the Town Hall the evening of March 5. His program included Siloti's transcription of Bach's G minor Prelude, Beethoven's Sonata in E flat, Op. 27, No. 1, a Chopin group numbering the F minor Ballade, the "Aeolian Harp" and "Revolutionary" Etudes, the C sharp minor Scherzo and Liszt's transcription of the song "My Delights", Scriabine's G sharp minor Sonata-Fantasia and short numbers by Shostakovich, Granados and Liszt.

The pianist performed these works in plodding, unimaginative fashion. His treatment of things like the Beethoven sonata and the Ballade and Etudes of Chopin was poetically insensitive and deficient in variety of tone color and decisiveness of rhythm, and exhibited the tendency of the player to make things easier for himself by taking various exacting passages at a much slower pace than they require. An audience of moderate size applauded the concert.

Ruth Geiger, Pianist

Ruth Geiger, who gave her first recital last season as a Naumburg winner, was heard in recital at Town Hall again on the evening of March 6. Bach's Italian Concerto and Beethoven's A flat Sonata, Op. 110, constituted the first half of the program and were followed by the Chopin Scherzo in E, Debussy's "Pour le piano" suite, Poulenc's Pastourelle and Toccata, and five of the "Visions fugitives" and the Third Sonata, Op. 28, of Prokofieff.

The young pianist again revealed



Stanley Need



Ruth Geiger



William Gephart



Carol Brice

the musical qualities that made a favorable impression at her debut last year, and at the same time her playing indicated that since her last appearance she has apparently focussed her attention more upon developing certain aspects of virtuosity than deeper insight into the heart of the music. In doing this she has acquired a hard, percussive tone and a general tendency to play too heavily. In the standard compositions she was at her best in movements of a compulsorily quiet, reflective character, such as the slower sections of the Bach and Beethoven and the Sarabande of the Debussy suite, which were played with a sensitive responsiveness that accentuated the impression that her efforts to gain greater brilliance by mistaken means are basically foreign to her musical nature. The Chopin Scherzo was skillfully encompassed and the Poulenc and Prokofieff pieces were deftly dispatched.

Carol Brice, Contralto (Debut)

Carol Brice, Negro contralto, the first of her race to receive a reward from the Naumburg Foundation, gave her prize recital in the Town Hall on the afternoon of March 13. Miss Brice exhibited a voice of large volume and agreeable quality. She also disclosed possibilities in the field of interpretative singing which though not as yet fully realized are definitely promising. Three airs from Handel's "Hercules" began the program and these were followed by two Franz songs, of which "Im Herbst" was the better, and Schubert "Der Erlkönig" which while not consistently excellent, had moments of effectiveness. Bernberg's treacly "La Mort de Jeanne d'Arc" had obviously had more work put upon it than its inherent qualities merit. Respighi's "Nebbie" was well done and there were songs in English and the inevitable Spirituals at the end. Excellent accompaniments were played by the singer's brother, Jonathan Brice.

William Gephart, Baritone

William Gephart, baritone, who has been heard in New York before, gave a recital in the Town Hall on the evening of March 7. With the exception of two Handel arias in Italian which began the list, the program was of songs in German and English. The

German composers represented were Schubert, Franz and Wolf, the works of the last named being less familiar ones. There were pieces by Dowland, Purcell and Leveridge and on the modern side, by Thomson, Williams, Moore, Ives and Kernochan. While Mr. Gephart has an excellent dramatic sense as evinced especially in Franz's "Im Herbst", it was in his more placid moods that his singing was striking. The quality of the voice is pleasant and its production good. He also has an excellent enunciation. The best two in the Wolf group were "Bedeckt mich mit Blumen" and "Ein Ständchen euch zu Bringen. Marshall Kernochan's "We Two Together", a setting of a text by Walt Whitman made an effective close to an agreeable evening of singing. Sergius Kagen played the accompaniments.

Stuart Discount, Violinist

Stuart Discount, violinist, gave a recital in the Town Hall the evening of March 9. Mr. Discount is an extremely young man, barely 17 years old, though not a wonder child. He undertook a program of some exaction, whose most ambitious item was the Paganini Concerto. In addition he performed Corelli's "La Folia", Saint-Saëns's "Havanaise", Sarasate's "Introduction and Tarantella" and some shorter pieces by Hubay, Debussy and Albeniz.

Mr. Discount is indisputably talented but he is not yet artistically ripe enough to exhibit his gifts publicly. In quiet, sustained music his technique of bow and finger is decidedly proficient and his playing, if small in scale, reveals a warm, sympathetic tone, a certain sensitiveness and fluency. To a challenging bravura work, like the Paganini Concerto, however, he is frankly unequal. He had trouble with its elaborate double stops and octaves where his intonation was almost consistently at fault. He should be instructed, incidentally, that it is doubtful taste to solicit the applause of an audience in the middle of a composition by the cheap virtuoso trick of ripping the bow from the strings with a kind of defiant flourish. In brief, Mr. Discount should be given a few more years to mature in a variety of ways. Gregory Ashman accompanied tastefully.

Vera Franceschi, Pianist

Vera Franceschi offered a program of piano music at the Town Hall the afternoon of March 10 which ranged through Bach's C minor Partita, three Scarlatti sonatas, Beethoven's Sonata, Op. 2, No. 2, a Casella Toccata, Ravel's "Jeux d'Eau" and a Chopin group that included the F minor Ballade. The young lady revealed speed and accuracy of finger and not a little power. On the other hand, her persistently hard, percussive touch and a lack of

tone color which limited most of what she did to a monotonous black and white robbed her performances of sensitiveness and warmth. Moreover, there proved to be little differentiation of style between her playing of the Bach, Scarlatti and Beethoven works, all of which sounded disconcertingly alike.

Fun with Music

Variety Programs' second Fun with Music presentation, a kind of third cousin to sophisticated vaudeville, was given in the auditorium of Hunter College on March 10. Performers were Ray Lev, pianist, the Dudley-Maslow-Bales Dance Trio, and ballad singer Richard Dyer-Bennet. Miss Lev played numbers by Bach, Chopin, Shostakovich, Gershwin and Liapunov with good taste and sound musicianship. The Chopin numbers found best favor with her responsive audience.

The dance trio in which Freda Flier replaced Sophia Maslow, presented amusing and extremely well danced ballets to the accompaniment of piano and phonograph records. Jane Dudley and William Bales were highly entertaining in their clever dance-pantomime, "Furlough: A Boardwalk Episode". "Sweet Betsy from Pike", sung on record by Burl Ives, and danced by Miss Flier and Mr. Bales was a charmingly conceived, gusty bit of folk art, not soon to be forgotten. Mr. Dyer-Bennet closed the program with a group of English, Irish and American folk songs.

More care should have been taken by the producers to give the program a faster pace. There were too many waits between numbers which certainly would not have been tolerated by an ordinary "stage show" audience. As so much of the evening was devoted to Americana, no doubt some kind of continuity would have been evident had the numbers progressed with more expediency. However, Fun with Music is a refreshing change from the usual concert fare and certainly far more intelligent, tasteful entertainment than is to be expected from any Broadway variety house.

Herman Miller, Bass-Baritone

Herman Miller, a low-voiced singer of apparent ability, was heard in a recital in the Carnegie Chamber Music Hall on the afternoon of March 11, by a large audience which was highly appreciative of his work throughout the program. Mr. Miller's voice, save for some tightness in its upper reaches, was well produced and he sang in a musicianly manner. The quality of the organ itself was best in its lower register and showed to especial advantage in "Il Lacerato Spirito" from Verdi's "Simone Boccanegra". German Lieder were well projected and songs of Mussorgsky, given in English were also well done. The program included works by Handel, Mozart, Schumann and others, including Stuart Ross who was the accompanist. It will be interesting to hear Mr. Miller again.

Toska Tolces, Pianist

Toska Tolces, who is not wholly unknown here, gave a piano recital at the Town Hall the evening of March 11. Her program was ambitious. It began with Schubert's B flat Impromptu, considered in succession Beethoven's "Waldstein" Sonata, Schumann's "Kinderszenen" and his Fantasy in C, proceeded to some shorter numbers by Albeniz, Falla and Debussy and concluded weightily with César Franck's "Prelude, Chorale and Fugue". Of these the present reviewer managed to hear only the first two.

Miss Tolces addressed herself with much seriousness to the music of Schubert and Beethoven. But she rarely did more than scratch its surface and

(Continued on page 26)

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WACO, TEX.—Upon her arrival in Waco for a recent concert, Blanche Thebom was warmly greeted by officers of the Civic Music Association, and then received an ovation from all

the Civic Music members themselves who filled the auditorium to capacity for her concert. The series of concerts includes, besides Miss Thebom, Artur Rubinstein, pianist; the National Operatic Quartet and Isaac Stern, violinist.



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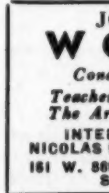
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Chicago Hears Wagner Concert

Milstein and Casadesus Are Soloists—Beethoven Cycle Continued

CHICAGO.—Helen Traubel was soloist on March 1 and 2 with the Chicago Symphony in an all-Wagner program, conducted by Désiré Defauw. Miss Traubel sang "Du bist der Lenz", from "Die Walküre" with radiant glory which was further exemplified in her singing of the Immolation Scene from "Götterdämmerung". "Elsa's Dream" from "Lohengrin", was sung with sustained beauty of tone and mood. The orchestra was at its best in the Prelude to Act 1 of "Lohengrin". Excerpts from "Götterdämmerung", the Rhine Journey and Siegfried's Death Music had moments of splendor. The Ride of the Valkyries had an exciting, dynamic quality. The program began with Wagner's "Faust Overture".

Staff Sgt. Eugene List, pianist, was soloist on March 8 and 9, with Thor Johnson, warrant officer of the U. S. Army, as guest conductor. Mr. List played Tchaikovsky's Concerto in B flat minor with dexterous skill and technical brilliance. Mr. Johnson's conducting was meticulous and precise in Sibelius's 5th Symphony, the Concerto for Orchestra in D by C. P. E. Bach and Howland's "Tribute to Fighting Men."

Nathan Milstein was soloist on Feb. 22 and 23 and also on Feb. 27. Mr. Lange conducted. Goldmark's Concerto in A minor was played by Mr. Milstein with imaginative beauty. The orchestra had previously played Brahms's Symphony No. 3 with its old-time resiliency and spirit. Mr. Lange guided its unfolding with fine restraint. The Capriol Suite by Warlock was played as well.

On Tuesday afternoon Mr. Milstein gave a dazzling and vivid performance of Tchaikovsky's Concerto in D. The Dvorak Symphony No. 2 in D minor, heard previously at the subscription concerts, was given again. Handel's Concerto Grosso, No. 5, was played with beguiling charm.

Robert Casadesus, pianist, was soloist on Feb. 13, and again on Feb. 15 and 16, Mr. Defauw conducting. On Tuesday Mr. Casadesus reached the heights in his impressive playing of Franck's Variations Symphoniques. The D'Indy Symphony on a French Mountain Air, with Mr. Casadesus at the piano, had an ingratiating quality.

At the subscription concerts, Mr. Casadesus gave a superlative interpretation of Mozart's "Coronation" Concerto and an interesting interpretation of Ravel's Concerto in One Movement for the Left Hand. The orchestra gave a brilliant performance of Franck's Symphonic Poem, "Psyche". Respighi's "The Birds" opened the concert.

The fourth concert of the Beethoven cycle was given on Feb. 8 and 9, Mr. Defauw conducting. The program included the 7th and 8th Symphonies, beginning with the overture to "The Ruins of Athens". The 7th Symphony was the most satisfying of the evening. In it orchestra and conductor seemed fully in accord.

Hans Lange had Milton Preves, first viola player, as soloist for the subscription concerts on Feb. 1 and 2. Mr. Preves introduced William Walton's Concerto in A minor. His sensitive interpretation gave full value to the concerto and the orchestra gave the soloist admirable support.

Dvorak's Symphony No. 2 was again a rich outpouring of music, guided expertly by Mr. Lange. The concert began with Hindemith's Symphonic Metamorphosis on Themes of Carl Maria Von Weber.

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Newark Foundation Marks Anniversary

Musicians Pay Tribute To Mrs. P. O. Griffith For Her Services

NEWARK, N. J.—After the recent concert by the Boston Symphony, Serge Koussevitzky, conductor, under the auspices of the Griffith Music Foundation, Mr. Koussevitzky presented to Mrs. P. O. Griffith, president of the Foundation, a bound volume of one hundred letters from famous musicians, lauding her efforts in behalf of music. Among the letters was one from Lily Pons in which she declared that in her travels around the world entertaining men in the armed services she had met several who told her their first enthusiasm for music was developed at Griffith foundation concerts. The appearance of the Boston Symphony is an annual feature of the concert season here and a capacity audience turned out to hear Schubert's B minor Symphony, Stravinsky's suite from "Petrushka" and the first symphony by Brahms.

In celebration of its seventh anniversary the Foundation has been offering many concerts, all of which draw exceedingly well. Claudio Arrau played a program including Mozart, Brahms, Chopin, Liszt, and moderns. A joint recital brought Anne Brown, soprano, and Todd Duncan, baritone, with Otto Seyfert at the piano for Miss Brown and William Allen for Mr. Duncan. The program was varied enough to suit every taste, including a potpourri from "Porgy and Bess" in which the artists appeared together.

Artur Rubinstein played with his usual artistry, his program including Busoni's transcription of the Bach Chaconne, Beethoven's "Appassionata," and works by Brahms, Ravel, Prokofiev, and Chopin. Another excellent performance was that of the New York Philharmonic-Symphony, Artur Rodzinski conductor, the program consisting of Handel's "Water Music," Beethoven's Seventh Symphony, two excerpts from Berlioz's "Damnation of Faust," and a suite from Strauss's "Rosenkavalier."

The Essex County Symphony Society will open its annual Spring opera series at the Mosque Theatre on May 10. It will include "Carmen," "Barber of Seville," "Traviata," "Butterfly," and "Martha," the last in English. As in the past, Giorgio d'Andria will be in charge, and soloists will be drawn from the ranks of the Metropolitan and other leading opera companies.

PHILIP GORDON

Korjus Scores In Toronto Recital

Spencer, Maynor, Melton, Hatfield and Malczynski Appear

TORONTO.—Subscription concerts at Eaton Auditorium have been well attended. Opening the New Year, a recital by Miliza Korjus began with Mozart's "Alleluia," and "Casta Diva" from Bellini's "Norma," followed by such coloratura favorites as the Mad Scene from "Lucia di Lammermoor," and "Lo, Here the Gentle Lark" by Bishop. Audience expectancy was satisfied when Miss Korjus encored with songs from her early motion picture success, "The Great Waltz." Giuseppe Bamboschek was at the piano, and the flutist was Henry Bove.

Kenneth Spencer, youthful Negro basso, with Jonathan Brice accompanying, also appeared at Eaton Auditorium in early January in a varied program which, while featuring offer-

ings from Handel and Verdi, included also spirituals, folk songs, and a Red Army marching song. Another artist at Eaton's was Dorothy Maynor, soprano, who particularly excelled in Handel arias. Her pianist was Ernest Victor Wolff.

On Feb. 1 James Melton gave a Toronto audience an evening of rare delight at Eaton Auditorium. From his wide repertory Mr. Melton sang many well interpreted songs of various schools. Robert Hill was at the piano.

Lansing Hatfield, baritone, accompanied by Collins Smith, sang to a sold-out house at Eaton's on Feb. 8. His best operatic offering was "Il lacerato spirito," from Verdi's "Simon Boccanegra," also sung from the same stage in January by Kenneth Spencer.

On Jan. 16 Witold Malczynski, Polish pianist, gave a recital at Eaton's. Besides a group from Chopin, Mr. Malczynski included in his program Szymanowski's Theme Varié in B flat minor, and Debussy's "Cathédrale Engloutie."

ROBERT H. ROBERTS

Memphis Forces Give Hanson Work

Marjory Hess Appears As Soloist with Men Led by Tuthill

MEMPHIS, TENN.—The Memphis Symphony gave a rare treat to the city when it played Howard Hanson's "Romantic" or Second Symphony at its January concert. Memphis has not heard much contemporary orchestral music and the ovation given Hanson's work proved that it was truly appreciated.

In playing this symphony, the orchestra showed its true caliber, for the music was beautifully interpreted. Dr. Burnet C. Tuthill, the founder of the ensemble as well as the permanent conductor, has brought his players a "far piece," to use a southern colloquialism, when they can give such a performance.

The other orchestral numbers, all interestingly done, were the Overture to Nicolai's "Merry Wives of Windsor," Strauss's "Rosenkavalier" Waltzes, and Gliere's "Russian Sailor's Dance" from "The Red Poppy."

Marjory Hess was the attractive soloist. Her fine, clear soprano voice, of excellent volume, was shown to particular advantage in her dramatic singing of the "Habanera" from Bizet's "Carmen." Her first number was "Divinités du Styx" from "Alceste" by Gluck, followed by an aria from Debussy's "L'Enfant Prodigue." Her final songs were in a much lighter vein.

NATALIE POSERT

ORCHESTRAS

(Continued from page 15)

Pelion on Ossa, especially in the last movement, and ends by wearying the listener, when with half the effort he could have impressed him deeply. Nonetheless, there are many fine passages in the work, and the orchestra played it superbly. The composer acknowledged the applause. Debussy's "Faun" and Ravel's "La Valse" were miraculously performed, as no one needs be told who knows the ways of Mr. Koussevitzky with modern French music.

Toscanini Presents Schumann's "Rhenish"

With Cologne and the Rhineland so prominent in the war news it was tragically appropriate that Arturo Toscanini should begin the first con-

cert of his new series with the NBC Symphony on the afternoon of March 18 with a transcendent performance of Schumann's "Rhenish" Symphony, one of the noblest memorials to that devastated territory but happily indestructible and proof against wartime passions. Its climax was unquestionably the solemn movement picturing an ecclesiastical solemnity in the Cologne Cathedral, though the conductor's enormously vital performance of the finale maintained the grand level of the music which preceded. The delightful fragment of the Mendelssohn Octet provided a worthy coda to the Schumann masterpiece.

P.

Beecham Conducts Rochester Philharmonic

Rochester Philharmonic. Sir Thomas Beecham conducting. Carnegie Hall, March 17, evening:

Symphony No. 93.....Haydn
Suite from the Ballet "The Great Elopement".....Handel-Beecham
(First New York Performance)
Symphony No. 7.....Beethoven
"Marche Troyenne".....Berlioz

Sir Thomas Beecham, back from what must have been an invigorating visit to his native land, covered himself and the Rochester Philharmonic with distinction at this concert. No better Haydn has been heard here since he left, and very few conductors have given us anything remotely like his superbly healthy and joyous conception of this magnificent music. Especially noteworthy is his capacity to choose a tempo and stick to it comfortably, knowing that it is exactly right and enjoying the contours of the music with the orchestra and the audience, without spoiling everything through fussiness or neurotic uncertainty. The slow movement of the symphony was pure song, and the orchestra played it with a sensitivity which was not always in evidence in other passages and other works.

"The Great Elopement" is skillfully scored, but it is not as good as Handel's own concerti grossi and suites, which are far too seldom played, especially under expert Handelian like Sir Thomas. Needless to say, it was sumptuously performed. Though the orchestra was coarse and noisy in Beethoven's Seventh, it responded excitedly to the conductor's rampant leadership. The work sounded amazingly fresh and sincere, largely because Sir Thomas knew exactly what he wanted and treated the music with affection. After the superfluous Berlioz march, he graciously added encores. The audience gave him a handsome welcome.

S.

Obituary

Herbert Bedford

LONDON.—Herbert Bedford, composer, scientist, painter and writer, died here on March 16, at the age of 78. He was born in London on Jan. 23, 1867. During the first World War he was engaged in the anti-aircraft defense of London and invented an anti-aircraft range which was adopted by the War Office. In 1935, he received the Brahms Medal in Hamburg, being the first British composer to be so honored. Following the first war he devoted his time more largely to music, investigating the possibilities of the military band for serious writing, and also composing many songs, some of them unaccompanied. He composed a one-act opera, "Kit Marlowe," and a setting of love scenes from "Romeo and Juliet." His prose writings included a biography of Robert Schumann and a study of the works of George Meredith. His painting was largely of miniatures and these were exhibited in England, France and the United States. He married in 1894, the English composer, Liza Lehmann, who is principally

noted for her setting of excerpts from Omar Khayyam under the title of "In a Persian Garden."

Hamilton Crawford MacDougall

WELLESLEY, MASS.—Hamilton Crawford MacDougall, organist and composer and professor emeritus of music at Wellesley College, died here on March 16, in his 87th year. He had been a member of the music department of the college for 27 years until his retirement in 1927.

Born in Warwick, R. I., Oct. 15, 1858, he was a pupil of Bonner, Sherwood, Whitney and Lang, and in London, of E. H. Turpin. In 1874, he was organist in Providence and later at the Harvard Church in Brookline. He was the second American to become an associate of the Royal College of Organists, to which he was elected in 1883. In 1896, he was one of the founders of the American Guild of Organists and from 1908 to 1911, was dean of the New England chapter of the guild. Brown University conferred the honorary degree of Mus. Doc. on him in 1901. He was special lecturer there for several seasons. Besides numerous magazine articles he wrote books on musical pedagogy and an operetta, "Long Live the King." His second wife, whom he married in 1936, and one son survive him.

Nelson J. Watson

ROCHESTER, N. Y.—Nelson J. Watson, principal string bass player in the Rochester Philharmonic, the Rochester Civic Orchestra and a member of the Eastman School of Music faculty, died at his home on Feb. 21, at the age of 54. Mr. Watson, who was a native of Edinburgh, had been a member of the Rochester orchestras for 21 years. He was a graduate of the Royal College of Music in London and had played in the Covent Garden orchestra, the London Symphony and the Queen's Hall Orchestra. He came to this country as a visiting artist, and after a year with the Philadelphia Orchestra, came to Rochester to join the Rochester Symphony. He leaves a widow, and two daughters.

M. E. W.

James Woodside

NORTH BERGEN, N. J.—James Woodside, baritone, formerly well known in the concert and recital field, died in hospital in Jersey City on March 18, following an operation. He was 50 years old. Mr. Woodside was a native of Oklahoma and a graduate of Bethany College, Lindsborg, Kan. Before the present war he had been head of the voice department at Penn State College for 17 years and had also been instructor at New Jersey State Teachers College in Newark. His wife and a daughter survive.

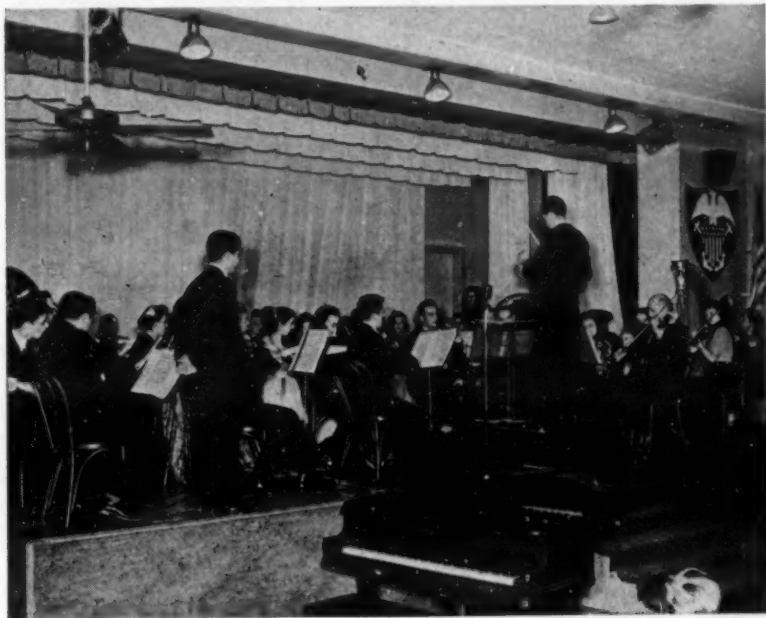
A Correction

Through an error in the article on the late Alfred H. Meyer's career as music educator, appearing in the January issue of MUSICAL AMERICA, Leslie Lindsay Memorial Chapel was spoken of as being associated with the Old South Church instead of Emmanuel Church, in Boston.

Walter's Wife Dies

MRS. BRUNO WALTER, wife of the noted conductor, died at her home in New York on the morning of March 26, it was learned as MUSICAL AMERICA went to press. She had been ill for many months. Mr. Walter, who was to conduct the Metropolitan performance of "Fidelio" on the same evening, yielded the baton to Paul Breisch. He will, however, lead the Bach "St. Matthew" Passion with the Philharmonic-Symphony on March 29, 30, 31 and April 1.

OKLAHOMA SYMPHONY PLAYS AT NAVAL HOSPITAL



Official Navy Photo

George Bennett, PhM3c, of Philadelphia, a Patient at the U. S. Naval Hospital in Norman, Okla., Proved "At Home" on the Podium When He Was Called to Conduct the Oklahoma State Symphony. He Is Seen Relieving Conductor Victor Alessandro (Left) to Lead the Orchestra in "The Flight of the Bumble Bee"

NORMAN, OKLA.

Rehabilitation of veterans at the U. S. Naval Hospital in Norman, Okla., turned to music recently when the Oklahoma State Symphony, led by Victor Alessandro, visited the veterans and entertained them with a program of light classics and popular numbers. Mr. Alessandro presented a diversified arrangement of musical works around which he created a humorous atmosphere.

While Captain O. Davis, medical officer in command, was a little dubious at arranging the concert, his idea paid off when Mr. Alessandro forsook run-of-mill plans and presented instead a semi-serious program, which had a contemporary touch throughout from the opening "Red Cavalry March" to the closing "Jazz Pizzicato".

The veterans had enjoyed USO shows, movies and dances, and they had heard about the ability of the Oklahoma Symphony, but they forgot to consider Mr. Alessandro's showmanship, which resulted in his one-hour concert proving much too short, according to the veteran audience, which was reluctant to leave following the final number.

Mr. Alessandro introduced the various members of the orchestra, who gave "musical" talks on their instruments. The orchestra played a concert adaptation of "Begin the Be-

guine". Then Mr. Alessandro turned over his baton to George Bennett, PhM3c, of Philadelphia, a patient, who conducted the "Flight of the Bumble Bee". Later, Herman Berkhardt, of the orchestra, gave Herman K. Nygard, of Minneapolis, Minn., a staff member, a quick lesson on the double bass.

The orchestra provide its versatility with arrangements of David Rose's "Holiday in Strings" and the "Land of Moa" march, and with humorous presentations of "Li'l Scamp", "Mah Bones is Creakin'" and "Buttered Bread". Because of the success of the initial concert others have been planned. Five members of the orchestra were "at home" with the veterans, as they were former servicemen. A total of 63 of the original 78 members now are in service, but all have been replaced. The woman personnel of the group now totals 38.

STAN PROGAR

Musical Presentations Bureau Is Organized

Announcement has been made of the opening of Musical Presentations Bureau, a new organization specializing in personal representation and artist management, with offices at 36 West 44th Street, New York City.

Sandor Kallai serves as director of the new bureau, representing concert and radio attractions. Among them are Rose Dirman, Paul Dennis, Chloe Owen, Elizabeth Carron.

Bernstein Is St. Louis Guest

Tourel Appears As Soloist — Minneapolis Symphony Heard

ST. LOUIS.—The fourteenth pair of Symphony concerts, Feb. 10 and 11 brought the last of the visiting conductors, Leonard Bernstein. The appearance was a distinct triumph for the versatile young man and the orchestra gave him their most responsive support in a program of wide variety. The program opened with C. P. E. Bach's Concerto for Orchestra in D, followed by the Haydn Symphony No. 3 in G. The other orchestral number was Stravinsky's "Firebird", which concluded the performance and after which there was a great ovation for Mr. Bernstein. He also shared honors with Jennie Tourel, who was heard here for the first time. Miss Tourel possesses a voice of unusual timbre, which was first heard in a group containing the beautiful "Pieta, Signore" by Stradella; "Invitation Au Voyage" by Duparc and "Adieu Forêts" from "Jeanne d'Arc" by Tchaikovsky. She was superb in all of these. She also appeared as the soloist in Mr. Bernstein's Symphony, "Jeremiah", a work that immediately showed the conductor's unusual gift of composition. It was distinguished by a thoroughly coordinated performance, into which conductor, soloist and orchestra put their very best.

Mr. Bernstein was again the conductor for the following pair of concerts on Feb. 17 and 18. The program was highly stimulating, starting off with Beethoven's Overture to "Egmont". This was followed by a performance of Roy Harris's Symphony No. 3. Then Mr. Bernstein displayed his third great musical accomplishment. He played the solo part, and at the same time conducted the first St. Louis hearing of Ravel's Concerto for Piano and Orchestra. It was one of those uncommonly thrilling performances of a work that calls for precision and exacting coordination between orchestra and soloist and it was not lacking in any respect. Mr. Bernstein was acclaimed and had to repeat the last movement. For the final number he conducted the Symphony No. 5 by Shostakovich, into which he fused a spirit of deep feeling. The orchestra responded nobly.

Before an overflowing audience, Dimitri Mitropoulos and the Minneapolis Symphony appeared as the fourth event of the Civic Music League at the Kiel Opera House on Feb. 14. The program was made up of seldom heard selections. After a spirited reading of the Overture to "Colas Breugnon" by Kabalevsky, Mr. Mitropoulos gave one of those long to be remembered readings of Vaughan Williams's "London Symphony". His exacting control of the orchestra brought forth a display of color and contrast that depicted the various scenes of life in the great city, in a dramatic and compelling manner. The remainder of the program contained Milhaud's Rhapsody, "Le Boeuf sur le Toit" with its gay Brazilian melodies and the Introduction to Act 3, Dance of the Apprentices and Entrance of Meistersingers from Wagner's "Die Meistersinger", after which the huge audience did not stir until a number of encores were performed.

The first Pop concert of the season by the Symphony took place on Feb. 22, Harry Farberman conducting. The principal offering was Prokofiev's "Classical" Symphony, to which Mr. Farberman and the orchestra gave a well defined reading. Other works heard included "Rakoczy" March by Berlioz, the Overture-Fantasia "Romeo and Juliet" by Tchaikovsky, "American Salute" by Morton Gould, and the same composer's arrangement of

"Surrey with the Fringe on Top" by Rogers and closing with Enesco's "Rumanian" Rhapsody. But this was not enough for the large music thirsty audience and five encores were demanded.

HERBERT W. COST

Beecham Conducts In Rochester

Stravinsky Is Guest with Traubel — Francescatti Appears

ROCHESTER.—Sir Thomas Beecham's return to the podium of the Rochester Philharmonic on Feb. 15 was hailed by an audience that filled the Eastman Theatre. The program he conducted comprised Mendelssohn's Overture, "Fingal's Cave", Handel's "Amaryllis" Suite for Orchestra in Sir Thomas's arrangement, Tchaikovsky's "Romeo and Juliet" Overture, and Beethoven's Symphony No. 7.

Igor Stravinsky made a guest appearance as conductor of the Philharmonic on March 1, in an all-Russian program. On March 8, Sir Thomas again conducted, with Helen Traubel as assisting artist.

The Eastman School of Music presented the Salzedo Concert Ensemble at Kilbourn Hall on Feb. 13. There was a large and very cordial audience.

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RECITALS

(Continued from page 22)

seemed unable to decide just what were its correct tempi. Her rhythm and phrasing, particularly in the sonata, appeared to be very much her own, while her treatment of passage work was oftener than not hazy and indeterminate. P.

Isidore Gralnick, Violinist

The talents of Isidore Gralnick, Canadian violinist, who appeared in Town Hall on March 12, were hopelessly outweighed by the difficulty of the music he chose to perform. Gemini-ni's bantam-weight Sonata in C minor which opened the program was played with pleasant nonchalance.

Bach's unaccompanied Partita in B minor which followed was a near fiasco. In few places was much meaning apparent. The violinist's tone, which had been quite satisfactory in the opening number turned scratchy, hollow and off-pitch. The phrasing was clumsily handled.

The last number before intermission was the first movement of the Paganini-Wilhelmj Concerto in D. Although inaccuracies were still apparent, the number was played with warmth and understanding. The second half of the program was devoted to compositions by Arthur Loesser, Eda Rapoport, Schubert-Friedberg, Ernest Bloch and Panscho Wladigeroff.

Many times during the evening Mr. Gralnick's tone was full and beautiful, and many technical difficulties, particu-



Daniel Ericourt



Paulina Ruvinska

larly in the Concerto, were encompassed with ease and grace. It is unfortunate that he could not have chosen a program that displayed rather than obscured his present accomplishments. M.

Daniel Ericourt, Pianist

Daniel Ericourt, French pianist, who has not been heard hereabouts since 1938, appeared in a recital at Carnegie Hall the evening of March 13. His program offered Busoni's transcription of Bach's Prelude and Fugue in D, Ravel's "Tombeau de Couperin", Chopin's B flat minor Sonata, Debussy's "Cloches à travers les feuilles", "Poissons d'or", "Mouvement", Prokofiev's "Suggestion Diabolique" and Albeniz's "Triana".

Mr. Ericourt's work displayed uncommon technical facility, accuracy and speed. The most prizable French qualities of his art—his taste, clarity and soundness of rhythm—came to the fore in Ravel's "Tombeau de Couperin", of which he performed the Fugue, Minuet and final Toccata particularly well. Chopin, however, exposed the weak joints of his musical armor. The sonata was correct as far as it involved no more than a question of striking a series of given notes in a given time. As a feat of interpretation, however, it remained consistently on the outside, chill and unimaginative. P.

Paulina Ruvinska, Pianist

Paulina Ruvinska, pianist, gave a recital in the Town Hall on the afternoon of March 17. Beginning with the Busoni transcription of the Bach Chaconne, she offered Beethoven's Sonata, Op. 2, No. 3, which she followed by a new work in the same form by Ray Elliot. There was also a Capriccio by Dohnanyi, the F sharp major Impromptu of Chopin, and pieces by Mendelssohn and Liszt.

Miss Ruvinska exhibited a tone of considerable size and of some charm though this was occasionally marred by a lack of balance. The Bach, for instance, which its arranger has larded with elaborations and harmonies never dreamed of by its composer, was sometimes in too large a frame. In the Beethoven, the player let her left hand not know what her right hand was doing in the matter of volume, but apart from this the work had a pleasing performance which indicated both insight and interpretative ability. The somewhat ponderable Elliot Sonata was well given. Both the Dohnanyi and the Chopin had good performances, and the Liszt Rhapsody based on the Rakoczy March brought the program to an effective close. D.

Andres Segovia, Guitarrist

One of those rare evenings of exquisite music played by a master technician and master artist was presented in Town Hall by Andres Segovia on March 13. To dwell on Mr. Segovia's consummate musicianship would be to re-tell an often told story. It suffices to say once again that he is surely one of the few truly great artists of the day. When compared with the many plodding, pedestrian recitals which have been paraded in the concert halls this season, Mr. Segovia's

evening of music was doubly refreshing and delightful.

A group of Bach works originally written for the lute were the main attraction of the program which opened with Frescobaldi's exceedingly pleasant little Aria con Variazioni. Also in the opening group were compositions by K. P. E. Bach, Rameau, Scarlatti and Haydn. Works by Ponce, Castelnuovo-Tedesco, Granados and Albeniz completed the program.

The audience, breathlessly attentive throughout the evening, was large and sincerely enthusiastic. M.

Louis Kaufman, Violinist

At his violin recital at Town Hall on the evening of March 14 Louis Kaufman played a new violin sonata by Aaron Copland, with the composer at the piano, after the opening Largo by Tartini, and followed it with the César Franck sonata. A program of over-generous length further embraced the Mendelssohn Concerto, the Saint-Saëns Havanaise, a Tchaikovsky-Kreisler Scherzo, a transcription of "Voi che sapete" from Mozart's "Marriage of Figaro" by Castelnuovo- (Continued on page 33)

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Organist Traces Growth of Repertoire and Fame of Composer-Performers

By E. POWER BIGGS

SKILLFUL promotion was as necessary with the concert patrons of 18th century England as with the public of this day. London music lovers enjoyed well enough the many new oratorios and operas of George Frederick Handel, yet, according to accounts of the period, concert halls were filled to overflowing at any announcement of a "new organ concerto" in which Mr. Handel would play and improvise in person. This was bait indeed, and Burney, the great historian, writes of the enormous popularity of Handel's eighteen organ concertos and of the magnetic effect of his performance in these enjoyable works.

Handel was essentially a showman, and the organ his personal medium. So, in a different way, was Bach, who dazzled the courts of Europe with his Toccatas and Fugues. But in his concerted music Bach's manner of using the organ with orchestra was different. The organ would provide a continuo, and sometimes even an independent toccata-like part (as in some of the Cantata Sinfonias), yet Bach wrote no concertos to display the organ with orchestra. The spacious style of Handel's concertos sprang from his visit to Italy and derived from the Sonatas for Strings and Organ of Corelli, while the majestic antiphonal effects of organ and orchestra in Handel's writing no doubt gained their inspiration from the choral style of Gabrieli. His imitative ideas, too, are fascinating—as in Concerto No. 13, where Handel has fun with the calls of the Cuckoo and the Nightingale, and the two birds engage in a lively conversational duet.

Mozart's Organ Sonatas

Immediately following Handel came Mozart, whom we rarely associate today with the organ. Yet for several years Mozart held a post as organist at Salzburg Cathedral, and while there wrote fifteen Sonatas for Strings and Organ, in which he played the organ part himself with the Court Orchestra. Not in the least liturgical, these compositions, are music of great charm and freshness, and are as worthy of frequent performance in concert as the composer's symphonies. In decreeing exactly the length of the Cathedral service, an officious Archbishop allowed Mozart just five minutes for the performance of a sonata, and it is amusing to picture the young composer watching the clock, and the length of his improvised cadenza, as closely as any radio performer of today!

Schumann, Liszt, Mendelssohn, Brahms, Franck and others of the romantics wrote only solo organ music, though in this field, particular mention should be made of the prodigious Sonata in C minor on the 94th Psalm by Julius Reubke, a friend and pupil of Liszt. Though Reubke lived only to the age of 24, he has assured his place in musical history by this epic work. A concerto from his pen would have been striking indeed.

Rheinberger was the next composer to write for the organ in combination with orchestra. His two concertos as well as his many other compositions for organ and solo instruments are second only to Brahms in lyric quality and strength of construction. Moreover, Rhein-



E. Power Biggs

berger had the great advantage of knowing the instrument from a player's point of view, and his organ writings preserve his fame, though his orchestral writings are out of fashion.

Widor, Saint-Saëns, Guilmant and other composers have tried their hand at concerted music for organ without creating anything of lasting interest, and it has not been until our present day that composers have again grasped the unique possibilities of this combination of sonorities. Such a renaissance of interest on the part of both musicians and public has been chiefly due to American composers, and the music they have written is of the greatest importance in the contemporary scene.

American Works Important

Some American works which have already been performed over the Columbia Broadcasting System and with leading orchestras are Sowerby's Concerto for Organ and Full Orchestra and "Classic" Concerto for Organ and String Orchestra; Piston's Prelude and Allegro for Organ and String Orchestra; Hanson's Concerto for Organ and String Orchestra with Harp; Harris's Chorale and Toccata for Organ and Brasses; and Porter's Fantasy on a Pastoral Theme for Organ and String Orchestra. There are also noteworthy concertos by Hindemith, Poulenc, Scarlatti and other composers already mentioned.

As in Handel's day, the combination of organ and orchestra has an immediate and direct appeal to the public, and Koussevitzky, Goossens, Defauw and other prominent conductors have been quick to promote and perform the new music. Certainly every orchestra throughout the country, where there is an organ in the hall, owes it to its public to present first-hand these exciting and unique compositions, music written in our own time, ranking with the masterpieces of other centuries. Besides concert performance and radio, recording plays an enormous part in bringing such music to the public, and in the case of the organ both radio and records perform one very vital service—they enable anyone anywhere to listen to organ music performed on a fine and adequate instrument. The old masters—Handel, William Felton, Corelli and Mozart are already well repre-

Young Musicians Should Consider Quality of Music Above Everything

cented by their organ works on Victor records, and shortly some of the moderns will appear.

I shall include a few words of advice to young professional musicians. Here they are in a nutshell—adopt as your motto "the public be damned", and remember "the music's the thing". Consider your first obligation to the composers, past and present, who have given you your rich inheritance of music. Music which alone makes your career possible.

Rich Solo Heritage

Music for solo organ does not form the subject of these notes, yet it may be mentioned in passing that the organ has the richest, and certainly the oldest, of all instrumental literature, and the pick of this deserves to be played by organists with far greater frequency and pride than is sometimes the case. Don't be concerned at any preference by some listeners for less than the best, for fine music, well played, will inevitably as in previous centuries create and reach its own public. Through his instrument the organist is an ambassador for all the composers of the centuries. In company with other interpretative musicians he is an essential link between the music set by composers to paper and the listening ear of the public. From the obligation of such ambassadorship nothing except the finest interpretative skill and discrimination in the choice of music is enough. And thus I venture to suggest that a realization by the player of his debt to all composers and the music they have given him, coupled with a sub-rosa application of the motto before mentioned, may well be the guiding principle of a successful professional career.

A practical suggestion from this article would be the inclusion of some concerted music in recital or church service. The Corelli or Mozart Sonatas would form a charming addition to an organ concert or special service. Fortunately this music is now readily available in published form in this country through Music Press, Inc. (130 West 56th Street) in the City Center of New York. Such music has the advantage, too, of attracting listeners beyond the circle of organ "fans", and, from the point of view of the organist, not the least of many musical benefits from such ensemble playing is the example in articulation and phrasing afforded by the string players.

Ward-Belmont Conservatory Holds Beethoven Festival

NASHVILLE, TENN.—A festival of music by Beethoven was given by students at Ward-Belmont Conservatory during February and March. Pupils taking part were from the classes of Verna Brackenreed, Florence Irwin, Alan Irwin, Hazel Coate Rose, Amelie Throne and Elizabeth Wall. Those heard included Barbara Townner, Edward Bauer, Betty Bruce Cate, Josephine Cook, Mary Lou Phelps, Natalie White, Constance Moore, Barbara Ping, Celeste Parsley, Ellen Sagalowsky, Susan Ijames, Betty Kostal, Elaine Humphreys, Mary Laura Cannon, Bessie Anderson, Nell Sellers, Molly Shanks, Peggy Farrar, Betsy Whitney, Bonny Jean Nichols, Florence Denslow, Jean Rucks, Evelyn Dickenson, Joyce Yeomans, Mary Emma Hunt, Carolyn Buie, Iris Turner and Imogene Vogel.

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Mary Jane Manegold as Hansel and Marjorie Wellock as Gretel in the Production of "Hansel and Gretel" Given Recently by the Academy of Vocal Arts in the Academy of Music in Philadelphia

La Forge-Berumen Pupils Heard in Concert and Opera

Rosa Canario, soprano, pupil of Frank La Forge, made a successful debut as Santuzza recently at the Brooklyn Academy of Music with the Salmaggi Opera Company. Walter Cassel, baritone, of the Metropolitan Opera, who has been touring with the Columbia All-Star Quartet, is now on a concert tour by himself. Thomas Hayward, tenor, has just returned from a tour with the New York City Opera in "The Gypsy Baron". Pruth McFarlin, tenor, and Gretchen Branche, soprano, have given recitals recently in New York. Emma Otero, soprano, was soloist for the National Opera Club at the Waldorf-Astoria on Feb. 8. Eleanor Dubner, pianist, was heard in a studio recital in January, and Evelyn White, pianist, gave a recital in the Times Hall recently. Roxane Connick, pianist, was one of the four pianists heard in the Bach Concerto with the City Symphony under Stokowski, in February. The Misses White, Dubner and Connick are pupils of Ernesto Berumen.

Pupils of Violet Martens Fill Important Positions

Virginia Auyer, contralto, pupil of Violet Martens, has been engaged for the festival at Lindsborg, Kan., the end of March. Holly Harris is on tour with "One Touch of Venus" in which she understudies Mary Martin in the leading role. Nancy Brown is on tour with the Paper Mill Playhouse company in "Rosalinda." John Neher was soloist with "New Voices in Song" over CBS on March 4. Claire Courtney is singing at the Hotel Pierre and Helen Barton at Maxim's nightly.

Branzell and Harrell Join Juilliard Summer Faculty

Karin Branzell, contralto, and Mack Harrell, baritone, both of the Metropolitan Opera Company, are new members of the Juilliard Summer School faculty.

Pupils of Ethel Glenn Hier Give Concert of 18th Century Music

A studio concert of music played in Washington's time was given by pupils of Ethel Glenn Hier on Feb. 22. Those taking part included Richard Caspar, Constance Sailors, Adelaide Haas, Al-

fred Siegel, Joanne and Barbara Hall and Patricia Turner. Miss Hier was soloist at a concert of the National Association for American Composers and Conductors on Feb. 16, playing piano works by herself and accompanying Karla Kantner, violinist, in two compositions for violin and piano by the latter.

National Guild to Hold Auditions in May

The Annual Auditions of the National Guild of Piano Teachers will be held at the Juilliard School of Music, New York City on May 31, June 1 and June 2. The judges will be Hans Barth, Walter Charnbury, Doris Frerichs, Elizabeth Gest, Hazel Griggs, Leslie Hodgson, Mrs. Edwin Hughes, Dorothy Kendrick, Richard McClanahan, Harold Morris, Elizabeth Newman, Gladys Ondricek, Effa Ellis Perfield, Rose Raymond, Carl M. Roeder and Carl Wisemann.

Pupils of Morton Estrin Give Studio Recital

Pupils of Morton Estrin, teacher of piano, were heard in a studio recital on the afternoon of March 4. Taking part were Irving Zaslow, Sandra Stollmack, Gail Entman, Janet Greenberg, Annette Shapiro, Doris Markowitz, Lawrence Lynworth and Gerald Dressner. Following the student program Mr. Estrin played a number of works.

Pupils of Clarence Adler Give Studio Recital

Pupils of Clarence Adler, teacher of piano, gave a studio recital on the evening of Feb. 16. Taking part were Millicent Fidler, Geraldine Abrams, Nancy Skutch and Gladys Stein. Mr. Adler played second-piano parts in several of the numbers on the program.

Associated Music Teachers Present Pupils

The Associated Music Teachers League presented the third in its series of concerts by young musicians in Steinway Hall on March 10. Raisa P. Tselentis, chairman of the concert committee, was in charge of the program. The sixteen pupils who made their appearance had been selected by means of auditions conducted under the chairmanship of Ruth Bradley.

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Students at the Norfolk Music School, With Bruce Simonds, Director, and Hugo Kortschak, Conductor and Violinist

The Norfolk Music School of Yale University will open its fifth season on July 2 and will offer a six-week course with special emphasis on chamber music. The school is held on the estate of the late Mr. and Mrs. Carl Stoeckel, at Norfolk, Conn. The director is Bruce Simonds, dean of the School of Music of Yale University, and the faculty is composed largely of university teachers.

Hugo Kortschak, violinist and conductor, gives instruction in violin and leads the student orchestra. Karl Zeise, of the Boston Symphony, teaches cello and directs the chamber music ensembles. Marshall Bartholomew, di-

rector of the Yale Glee Club, teaches singing and has charge of the student chorus. Instruction in piano playing is given by Mr. Simonds and by Arthur Hague, in organ by H. Frank Bozyan, organist of Yale University, in musicianship by Virginia Frick Mackie. Lectures on art, illustrated by slides, are given by Elizabeth Chase, docent of the Yale Art Gallery, on literature by Leonard Stevens, of Phillips Exeter Academy, and on speech by Sydney Thompson. Six public concerts are given during the term, featuring members of the faculty and other distinguished artists and chamber music ensembles.

Eastman School Gives Concerts and Recitals

ROCHESTER, N. Y.—The Eastman School of Music has presented a number of students in graduating recitals in Kilbourn Hall during the last few weeks, also the senior and junior Orchestras in the Eastman Theatre.

The Junior Orchestra, Paul White, conducting, was heard on Feb. 12. Bernice Fieldman, pianist, was soloist. Barbara Smith, pianist, and Katherine Dryer, soprano, were presented in Kilbourn Hall in joint recital on Feb. 14.

The second concerto program under the leadership of Howard Hanson was given in Kilbourn Hall on Feb. 21. Soloists were Loren Glickman, Arlene Schoenberg, Virginia Hall, Elaine Majchrzak, Janet Skidmore, Catherine Phelps and Janet Fee. On March 5, Dorothy Villa, pianist, and Ruth Lakeway, soprano, were presented in joint recital in Kilbourn Hall. On the following evening, Richard Fischer, violinist, and Gerard Samuel, violinist, appeared, and the next evening, Virginia Morgan, violinist, was presented in a solo recital. M. E. W.

Edmond Odon Fritz Presents Bill at Barbizon-Plaza

Under the direction of Edmond Odon Fritz, the Little Theatre of Beaux Arts was given at the Barbizon-Plaza on the evening of Feb. 10. The performance consisted in the type of bill popular at the Palace in other days. Prominent among the musical numbers were solos by Ossy Renardy violinist; Ditta Daye, soprano; "The Originals", a singing trio; Esta Barrett, pianist, and Ivan Ivarson, vocalist. Also, there was Florence Aynes, dancer.

Westchester Conservatory Adds to Faculty

WHITE PLAINS, N. Y.—The Westchester Conservatory of Music, Mikhail Sheyne, director, has engaged the pianists, Bruno Eisner, Webster Aitken and Vera Popova for its faculty. The conservatory has opened a

dance department which will offer ballet and interpretative dancing. A Duncan dance department will be under the supervision of Maria Theresa, one of the adopted daughters of Isadora Duncan.

Fiona McCleary Joins Greenwich House Faculty

Fiona McCleary will offer courses in music for the rehabilitation of discharged servicemen at the Greenwich House Music School. She has worked in that field at the Walter Reed Hospital in Washington, D.C. She will also teach at the Henry Street Settlement Music School and at the Settlement Music School in Philadelphia.

Westchester Conservatory Pupil Soloist with City Orchestra

WHITE PLAINS, N. Y.—Lola Corini, pupil of Mikhail Sheyne, director of the Westchester Conservatory of Music, was one of four pianists chosen to play the Bach arrangement of the Vivaldi Concerto for Four Violins, with the City Symphony at the City Center on Feb. 26 and 27, under the baton of Leopold Stokowski.

High School of Music and Art Engages Guest Teachers

Following its policy of engaging each semester, a group of well known musicians as guest teachers, the High School of Music and Art New York, has appointed for the Spring season, Paul Boepple, Regina Resnik, Felix Salamond, Joseph Singer, M. F. Agha, Marc Chagall, Eric Isenberger, William Lescaze and Abraham Rattner.

Professional Arts Club Holds Meeting

The Professional Arts Club held a meeting recently at which Vera Curtis, formerly soprano of the Metropolitan Opera and now a teacher of singing in New York, gave a talk on singing. Thomas Richner, pianist, played works by Bach, Mozart and Liszt and compositions of his own.

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Peabody Marks Birth of Founder

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Anniversary of Patron

BALTIMORE—The 150th birthday anniversary of George Peabody, founder of the Peabody Institute, was commemorated in a celebration at the Conservatory from Feb. 12 through the following Sunday. The celebration began with an open house in the Conservatory and in the Preparatory Department where the public viewed the teaching activities of individuals and groups working under the direction of staff members. Approximately 1,000 students participated. On Feb. 15 the Peabody Conservatory Alumni Association, Israel Dorman, president, held a buffet supper and pageant in honor of the anniversary. The pageant was staged by Mrs. Franz Bornschein and Bessie Evans. Selma Tiefenbrun was the chairman in charge of the arrangements.

On Feb. 16 Marjorie Lawrence, soprano, with Gordon Manley at the piano, gave the twelfth Peabody recital. The local composer Gustav Klemm, recently appointed superintendent of the Preparatory Department, was represented on her program with his effective song "Listen to Life." This recital marked the 115th program of the 79th season of Peabody Concerts, probably the longest series of its kind in the annals of American music.

The celebration closed with two gala programs by the Baltimore Symphony, Reginald Stewart, conductor, with Hans Joachim Heinz, tenor, making his local debut as a member of the faculty, on Feb. 17 in the auditorium of the Conservatory. The program on Feb. 18 at the Lyric included a new work "Military Echoes" conducted by the composer, Howard Thatcher, of the Peabody faculty, which was enthusiastically received. In the Bach concerto for three pianos, Alexander Sklarevski, Austin Conradi, and Pasquale Tallerico, faculty members, were applauded.

Ifor Jones, conductor of the Peabody Chorus, with the excellently trained group of singers added contrast to the program. Randall Thompson's "Alleluia" made such an appeal that a repetition was demanded. The Baltimore Symphony was in fine fettle. F. B.

Bone and Fenton Songs Are Performed

Songs by Gene Bone and Robert Fenton have been enjoying repeated performances in both radio and concert. "Wind in the Tree-tops" has been sung recently by Eileen Farrell, Nan Merriman, Donald Dame, Nadine Conner, Dorothy Fisher and Isabel Walters. "Finnigan's Wake", introduced in Town Hall by Mr. Dame, has also been sung by Stephen Kennedy, James Melton, Igor Gorin and William Horne. Genevieve Rowe has sung "Green Fields"; Marietta Vore, Agnes Carlson, Miss Farrell and Mr. Gorin, "Distances". In April "Everything That I Can Spy" will be introduced by Dorothy Fisher, and "The April Hill" will be sung in Town Hall by Marie Leidal.

Popular works by the composers have also been widely heard.

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Appointed Director Of New York College

Arved Kurtz, since last April assistant director of the New York College of Music, has been appointed director



Arved Kurtz

to succeed the late Carl Hein, who died recently. He is also a member of the board of trustees. Born in Leningrad, he studied there and later continued his education as a violinist in Berlin and Paris and played in leading orchestras. He also toured in concert, coming to the United States in 1934, but shortly afterwards went to Australia as principal violin instructor at the Conservatorium of the University of Adelaide. He returned here in 1938 and made his New York debut on March 23, 1942. He is a brother of Efreim Kurtz, conductor of the Kansas City Philharmonic, and of Edmund Kurtz, cellist.

Dr. Warner M. Hawkins has been appointed assistant director.

Alberti Pupils Heard

Martha Ellen Coxwell, mezzo-soprano, pupil of Solon Alberti, is rehearsing with a USO unit preparatory to going overseas. Nita Gale, soprano, will return next month from similar activities in the European theatre of war. Frances Watkins, soprano, has returned from a tour of the New Opera Company's "La Vie Parisienne" in which she sang one of the leads. Ruth Sittler, contralto, was heard at the Barbizon Hotel in February, and Rose Lee Grace also sang there on March 13. Dimitra Dima was heard as Violetta in "La Traviata" at the City Center. Mr. Alberti will teach in Omaha during the Summer.

Helen Thomas Songs Are Performed

A song by Helen Thomas, soprano and composer, "When You Come Home Some Day", was recently performed by Jane Pickens in Baltimore with a special prologue written by Henri Bernstein. Lucille Manners has sung Miss Thomas's "Shelter Lullaby" on recent recital programs and Rosa Rio recently introduced five of her "Tippie Tunes" on the WJZ network.

Hartmann to Offer Summer Courses

Arthur Hartmann, teacher of violin, will conduct special Summer courses from June to September in Woodstock, N. Y. At the conclusion of these courses Mr. Hartmann will reopen his New York studio.

Griffing Pupil Gives Studio Recital

Josephine Brewster, soprano, was heard in a studio recital on March 9, with Harlie Wilson at the piano. Miss Brewster offered songs by Bemberg, Hahn, Rachmaninoff, Beethoven, Strauss and others.

A course in "Music and Health" is given at the New York University Division of General Education by Dr. Willem Van De Wall, director of the Committee for the Study of Music in Institutions.

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OPERA AT THE METROPOLITAN

(Continued from page 7)
the reversion stunt to come off at all. Both singers and audiences have become accustomed to the transposition of Rosina's music into high soprano altitudes and they do not readily adapt to a lower, less spectacular and more finely graduated voice. Virtually every other role in the opera is upset by an alteration of this kind; ironical as it may seem it

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is a return to authenticity, and nothing less than complete re-study on the part of everybody concerned could result in anything but Rossinian hash. Moreover, Miss Tourel's delicate and sprite-like style of acting fitted not at all into the broad comedy pattern in the Italian buffa manner which, rightly or wrongly, has become the house tradition. Considered individually, she did very well: her coloratura was clean and incisive and, except in the "Una voce poco fa" where she was obviously nervous, her tones were clear and ringing. In the Lesson Scene she sang the virtuosic "Cenerentola" aria with ease and scintillant spirit.

Bruno Landi, after a bad start in the first act, turned out an intelligent Almaviva in later scenes, and Richard Bonelli was a generally convincing Figaro. Salvatore Baccaloni, as Dr. Bartolo, and Virgilio Lazzari, as Don Basilio, achieved their accustomed comic effect. Doris Doe was a well-routined Berta. Presiding without enchantment in the orchestra pit was Wilfred Pelletier, who managed to cover individual singers most of the time and to totally obliterate the ensembles.

"Lucia di Lammermoor" March 12

Donizetti's "Lucia di Lammermoor" had its fifth hearing this season on the evening of March 12 with Patrice Munsel in the title role and Armand Tokatyan as Edgardo. Francesco Valentino sang Enrico, Thelma Votipka, Alisa; Virgilio Lazzari, Raimondo. The other roles were assumed by Messrs Marlowe and Oliviero. Cesare Sodero conducted.

"La Bohème", March 16

Armand Tokatyan was heard for the first time this season as Rodolfo in "La Bohème" on March 16. Licia Albanese appeared again as Mimì. Cesare Sodero conducted the performance. Supporting roles were taken by George Cehanovsky, Gerhard Pechner, Lodovico Oliviero, John Brownlee, Virgilio Lazzari, Louis D'Angelo, Christina Carroll and John Baker.

Varnay Sings Ortrud, March 15

Another "first" was registered for the versatile young soprano, Astrid Varnay, when she sang Ortrud in the "Lohengrin" of March 15, soon after her very successful first Isolde. That she was not as successful in this part which is usually sung by mezzos is undoubtedly due to the peculiar tessitura of the role, which lies too low for her voice in so many measures. The strain of her low tones was reflected in her high ones, so that not until the later portion of her big act, when the music soars high and stays there most of the time, did she project it with any effectiveness. Her high A sharps were undertaken with certainty, but had a hard edge. Her acting, in the first quiet scene, showed a good deal of subtlety and she was able to suggest the evil, malignant character of Ortrud successfully, but when more bodily movements and wider gestures were required, these were overdone almost to caricature. An unfortunate purple costume also detracted from the pictorial impression.

Other singers were familiar in their roles: Helen Traubel as Elsa (not the happiest role for the soprano, either); Lauritz Melchior as Lohengrin; Alexander Sved as Telramund (one of the best performances of the evening), Mack Harrell as the Herald and Norman Cordon, substituting for Nicola Moscona as the King. The orchestra under Paul Breisach was not distinguished, and the production itself was shoddy. The sets look to be a thou-



Jennie Tourel as Rosina in "The Barber of Seville"

sand years old, and one of the Metropolitan's absurd trees graced the second act where no tree has showed before, in this reviewer's memory. Lighting in the bridal chamber caused huge and grotesque shadows as Lohengrin moved about and was a distracting element.

"Die Walküre", March 17

Astrid Varnay's Sieglinde was virtually the only unconventional feature of the "Walküre" which on the evening of March 17 carried forward another step the season's second "Ring" cycle. The gifted young so-

Allied Audiences Acclaim Beniamino Gigli

ROME

A RECENT dispatch from Rome reported that Beniamino Gigli received an enthusiastic ovation from a Roman audience which included many Allied soldiers when the tenor appeared at a concert at the Adriano Theatre singing four songs for the benefit of war refugees. The tenor, who was cleared not long ago of the charge of collaborating with Fascists and Nazis made on this occasion his first public appearance since the freeing of Rome. An even greater ovation greeted him when, not long afterwards, he sang Cavaradossi in a performance of "Tosca".

prano, to be sure, is not wholly unfamiliar in the part and once again she offered a portrayal distinguished by poetic charm and dramatic intelligence. Her singing was better in the first two acts than in the last, where her voice seemed to tire. Helen Traubel, in good form, repeated her Brünnhilde and Kerstin Thorborg her Fricka. Mr. Melchior as Siegmund, Mr. Janssen as Wotan and Mr. List as Hunding carried out long accustomed tasks. Mr. Szell conducted and, as usual, won a great ovation from the huge audience. There was no pretense this time of an unabridged performance.

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NEW MUSIC *From Leading Publishers*

Choral

Galaxy Choral Novelties Of Distinctive Character

AN excellently devised arrangement by Robert Elmore of a charming old French carol is a feature of a group of choral novelties of unusual interest published by the Galaxy Music Corporation. "Easter Bells Are Ringing" is the English title given to it and the scoring is for four-part chorus of mixed voices.

In "The Nightingale" ("Le Rossignol"), for three-part chorus of women's voices, Mario Castelnuovo-Tedesco reveals a masterly skill in capturing the characteristic flavor of old French music. His setting of French words by Frère Joseph (François Leclerc du Tremblay), for which an English version by George Mead is supplied, admirably mirrors their spirit. For the same combination of voices Elinor Remick Warren has made a setting of Bliss Carman's poem, "White Iris", a setting of imaginative beauty.

"Silver Hours", by Orvis Ross, inspired by a poetic text by W. H. Davies, is a work of choral effectiveness for mixed voices in four parts. In lighter vein is "Here Comes the Band!", an expertly made arrangement by Channing Lefebvre for three-part men's chorus of Oscar Straus's march. The English version of the Liliencron text is by Gerhard Schade.

Galaxy has made two additions of musical distinction to its library of sacred choral music in "O Come and Mourn", by Seth Bingham, with text by Frederick William Faber, an effective hymn-anthem for four-part mixed chorus for Good Friday, and "Sing Unto Him!", a fine, chorally opulent exhortation for four-part mixed chorus, with soprano solo, by Claude Means. C.

Orchestral

Piquant Grétry Dances Are Issued by Music Press

SIX Dances from "La Rosière Républicaine" by Grétry, as edited by Chalmers Clifton, have now been issued by Music Press in its Music Press Orchestra Series. In answer to the criticism of the thinness of the composer's harmony, his lack of contrapuntal texture and the casualness of his orchestration, Dr. Clifton contends that in these dances the harmony seems quite logical and adequate, that the orchestration, while simple, is effective and that the whole is animated by a melodic gift of fragile charm and naturalness.

Most people will agree that the melodic character of these dances is flavorful and will applaud the faithful adherence to the original text, to which have been added only a few indications of dynamics and tempo suggestions. The editor feels that

there has probably been too much arranging and dressing up of Grétry and, consequently, that wherever possible it may be just as well to listen to the music as it was written. This, however, does not rule out suggestions made for certain substitutions of instruments in pursuance of Music Press's policy in trying to make rare music available to small orchestras in communities where varied instrumentation is not at hand. The original scoring is for two each of the piccolos, flutes, oboes, clarinets, bassoons and horns, with strings and timpani.

The dances are, "Danse légère", "Contredanse", a slow Romance, a "Danse générale", a "Pas de trois", and a "Carmagnole." C.

Tansman Writes Variations For String Orchestra

ALEXANDRE TANSMAN'S Variations on a Theme by Girolamo Frescobaldi for String Orchestra, issued by the Associated Music Publishers, Inc. (score \$1.50), should prove interesting not only to professional orchestras but to student and amateur groups of skilled performers. While it calls for no extraordinary technical powers, it is a work which demands finish of style and fine phrasing. Most of the variations preserve the broad, flowing character of the theme, though a brisk pattern of changing harmonies marked *molto vivace*, and a suave *andantino grazioso* offer contrast. The workmanship of this score is impeccable and it is a valuable addition to the growing repertoire for string orchestra. S.

Viola

A Concerto by Tibor Serly For the Viola Players

A NOTEWORTHY novelty for violists, who at best can claim a none too extensive repertoire of original compositions for their instrument, is the Concerto for Viola and Orchestra by Tibor Serly that has been brought out by Sprague-Coleman. This is a work of strongly individual character skilfully written by one who, it is immediately evident, possesses a shrewd understanding of the possibilities of the viola as a solo instrument with the backing of an orchestra. Even though neither the melodic idiom nor the harmonic coloring may be of a kind to enkindle much emotional response in a listener before he has had opportunity to become fairly familiar with it, the forthright proclamation of the basic ideas of the first and last movements is of a healthy, robust character that creates an imposing effect. On first acquaintance the opening movement seems to be the strongest of the three. The Andante is of too remote and intangible a nature to be taken to one's heart immediately, but an



Robert Elmore

Tibor Serly

eminently substantial quality is inherent in all of the music. It is structurally well organized and it further follows the traditional concerto patterns in imbedding a cadenza in the first movement. The playing-time is given as twenty-two minutes. (\$4). C.

Piano

Stravinsky Two-Piano Sonata Shows Composer at His Best

NOT only duo-pianists, but all musicians who keep abreast of contemporary composition will welcome the appearance of Igor Stravinsky's Sonata for Two Pianos, issued by Associated Music Publishers, Inc. (two copies \$2.50). It is a masterly work, far more personal and far more expressive than most of the music he has turned out in recent years. Like all great composers, Stravinsky creates not only new ideas in musical structure, but new sounds, with every instrument for which he writes. And pianists will be astounded at the originality with which he has woven the texture of this sonata. The chords are spaced as sensitively as they are in the composer's orchestral scores, and the harmony offers a magical display of changing color. Rhythmically the work is intricate, yet it has none of the fussiness which has marred so many recent Stravinsky scores.

The sonata opens with a flowing movement in the manner of a pastorello, which leads to a broad theme with four brief but ingenious variations. Here one can find the whole later Stravinsky in miniature: studied openness and simplicity of effect, diatonic harmony with dissonances which seem to grow naturally out of the flow of the music, subtle, epigrammatic phrases woven into a rich rhythmic pattern. An unpretentious but beautifully finished little allegretto completes the work with just the right touch of intimacy. Especially for those who are inclined to sniff at all of the music which Stravinsky has composed in the last twenty years, this sonata should prove an excellent lesson. S.

Briefer Mention

For Piano Solo:

"Scenes from the Azores", suite, by Americo Chaves, Axelrod (90c). Three colorful and pianistically effective pieces, with the titles, "Ox Cart", "Children's Fountain" and "The Gypsy and Her Donkey". A well-developed technique required.

"Bird Fantasy", a "dance mood", by Lily Strickland, G. Schirmer (50c). An effective piece requiring facile fingers.

"Reminiscencias", Caribbean Concert Dance No. 6, by Angel Del Busto, Alpha Music (60c). A colorful and rhythmic dance-piece from Puerto Rico.

"To a Grecian Princess", by Frederick Schlieder, Ditson Presser (35c). A three-page piece of individual grace and charm.

"The Moldau", by Smetana, concert

paraphrase by Michel Michelet, Presser (75c). A well-made piano version Smetana's symphonic tone-poem. Only for an accomplished technician.

"Paprika", by George Lessner, Marks Music Corporation (50c). A piece of "gypsy impressions" for a pianist with a ready facility and dash and fire.

"Valse Mauve", by Harry Anderson, G. Schirmer (50c). A graceful waltz in D flat.

"Seguidilla", by Manuel de Falla, arranged by Frederick Block, Marks (60c). A pianistically well fashioned transcription of one of Falla's infectious Spanish dances.

For Piano Duet:

"Album-Leaf", by Wagner, trans. by Ralph Berkowitz, 6 pp., Elkan-Vogel (80c). A well-made arrangement of one of three "Album Leaves" that Wagner wrote in 1861, evidently by way of relaxation from preoccupation with much weightier matters. No technical problems involved.

"Rhapsody in Blue", by George Gershwin, arr. by Henry Levine after the original score, 48 pp., Harms (\$3). A skilfully fashioned arrangement for duettists with a substantial technical equipment.

Miscellaneous

A Sonata for the Saxophone Written by Bernhard Heiden

A NEW Sonata for E-flat Saxophone and Piano by Bernhard Heiden is issued in the Schott Edition by the Associated Music Publishers. It is a work of impressive proportions and undoubtedly effective when played by an accomplished saxophone-and-piano team. The saxophone part especially demands a virtuoso's equipment. Of the three movements the first two are fast, while the third opens with an Adagio of appealing character which, after occupying two pages of the score, has a change of heart and becomes a Presto, and a very taxing one. The piano part, peppered with accidentals, is well devised and colorful. (\$1.50). C.

Briefer Mention

For Flute or Recorder:

Sonata in F, for flute or alto recorder and piano, by Georg Philipp Telemann, edited by Reba Paef Mirsky, Hargail Music Press (90c). A charming work in three short movements by a long unappreciated contemporary of Bach, with the figured bass realized by the editor. The sonata is taken from "The Faithful Music Master" of 1728. C.

For Brasses:

Bravura Prelude for Brass Ensemble, by George Frederick McKay, Associated Music Publishers (score \$1.25). A sonorous work for four trumpets in B flat, four horns in F, four trombones, two baritones and tubas, though the composer prefers that whenever possible it should be performed with the multiple brass group of the full band, that is, with as many as possible of trumpets and trombones, with horns, baritones and tubas to balance. A work of imposing possibilities, covering nine pages in score.

For Children:

"Teddy Koala's Book", words and music by Dorothy Stewart, Boston Music Co. A charmingly illustrated book of songs and stories about the appealing little koala, Australia's national pet, strongly resembling the American children's Teddy Bear. The songs and descriptive little piano pieces are simple and tuneful, and the book offers entertainment of a unique kind to small children. C.

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RECITALS

(Continued from page 26)

Tedesco and Everett Helm's interestingly individual "Comment on Two Spirituals".

Mr. Kaufman once more gave every evidence of being a solidly schooled musician of pronounced musical sensitivity, with a reassuring command of widely reaching technical resources. His tone, while not of great breadth, was of prevailingly fine quality and his intonation was gratifyingly true. He entered self-effacingly but with obvious conviction into the Copland sonata, a work replete with characteristic earmarks of the composer's style, but both here and in the rest of the program, in which Arpad Sandor collaborated at the piano, the ultimate effect of his playing was prejudiced in greater or less degree by over-aggressive treatment of the piano parts. In legato passages Mr. Sandor seemed to rely much more upon the pedal than his fingers for the required sustained tonal effect. Mr. Kaufman gave an eminently competent account of the Mendelssohn concerto and played the shorter pieces with ingratiating effectiveness. C.

Annette Royak, Soprano

Annette Royak, soprano, who has been heard before in New York numerous times, gave a recital in the Town Hall at a late hour on the afternoon of March 17. She had the assistance of a bevy of instrumentalists including Charles Richard, Harold Henry and Jacques de Menasse, pianists; Jacques Margolies and Louis Fishsohn, violinists; George Morgulis, violist; Naum Dinger, cellist, and Mildred Hunt-Wummer, flutist, and Michel Nazzi, oboist.

The best singing of the afternoon was in the best music of the afternoon, Bach's "Sighing, Weeping" and "On My Shepherd I Rely". A cantata, "Jubilant Omnes" by Rossi, usually known only by his contralto aria, "Ahé Rendimi" was distinctly worth while. Songs in French by Mr. Menasse were of interest, and there were numbers also by Eda Rapoport, Cecil Jahiel, Harold Henry, I. Strimer and Youry Shaporin, in some of which the composers accompanied.

Miss Royak's singing was better, from the tonal point of view, in her high register, but it was on the interpretative side that it was the more interesting. She also deserves great credit for introducing new songs by native composers, even though not many of them will crowd Brahms and Strauss off concert programs. H.

Anton Maaskoff, Violinist

A routined but uninspired competence marked the playing of Anton Maaskoff, who was heard for the first time in this city at the Town Hall the evening of March 16. Although born in New York, the violinist has spent most of his life abroad. In England he studied with Adolph Brodsky and made his debut in Manchester with the Halle Orchestra. Later, he toured

Europe, South Africa and South America, and more recently has appeared in the United States.

The program he assembled for his local introduction was devoted largely to prophets of the new dispensation. True, it began soberly with Bach's A Minor Concerto, but then skipped a couple of centuries to consider in turn Szymanowski's one movement Concerto, Op. 35 (a sample of musical preciosity if ever there was one); Stravinsky's Concerto in D; some Rumanian Dances by Bela Bartok; a piece by Richard Strauss called "Beside the Well", and, to conclude, a "Perpetuum Mobile", by Novacek.

Mr. Maaskoff went through his Bach in heavy, unimaginative fashion, not without a good deal of energy, it is true, but with a rough, coarse-grained tone wholly deficient in sensuousness and incapable of subtlety and nuance. The results were somewhat more fortunate in Szymanowski's work, with its sophistications and artifices and its wholesale assortment of technical luxuries. These he disposed of in workmanly fashion but without ever raising them above the level of obviously mechanical tricks. Neither here nor elsewhere was the intonation of the newcomer beyond question, or the sounds he produced free from a disaffecting edginess. Harry Kaufman accompanied him ably. P.

Ross Worsley, Bass-Baritone

Ross Worsley, who gave a recital at the Town Hall the evening of March 18, is a singer of largely unrealized potentialities. Unless he takes prompt measures to remedy a badly flawed vocal method the chances are that little will come of the talents he unquestionably possesses. The program billed the young man as a bass-baritone, yet the classification seems quite incorrect. With proper technical training, Mr. Worsley would doubtless turn out to be a high baritone, as the timbre of his voice even in its present state strongly suggested. On the other hand, many of the songs he attempted appeared too low for him and the bottom of his scale lacked body and substance.

Handel's "Thanks be to Thee" and "Si tra i ceppi" as well as a song by Orlando Gibbons opened the concert promisingly. Mr. Worsley's tones were voluminous, resonant and of good quality, and he delivered the Handel airs with intensity, good taste and intelligence. His delivery of the long Handelian "divisions" in the second aria demonstrated an admirable breath control. But when he embarked on a Schubert group, containing Lieder like "Der Wanderer", "Der Wegweiser", "Im Frühling" and "Gruppe aus dem Tartarus" his technical faults hampered him at almost every turn. His vocalism suffered from an assortment of tone productions that changed virtually from phrase to phrase and resulted in all manner of unrelated sounds. Under the circumstances the singer was repeatedly unable to achieve interpretative and stylistic effects at which he may have aimed.

If Mr. Worsley takes speedy steps to eradicate those spread, open, forced, explosive sounds which hamper his efforts and to acquire a correct tone support and placement he should accomplish artistic results of consequence. P.

Artur Rubinstein, Pianist, March 18

In the best and most generous of moods, Artur Rubinstein found another capacity house waiting for him in Carnegie Hall on the evening of March 18 and proceeded to give his listeners something to shout about. After a brilliant, but also musically perceptive performance of Beethoven's "Waldstein" Sonata, he played Schumann's "Carnaval" as beautifully as it has been done here in many years. One could expect from him transcendent power and ease of execution, in any case, but what made his inter-

pretation so memorable was its radiant enthusiasm, its imaginative delicacy and its multiplicity of moods. Eusebius, Chopin, Paganini, Florestan—each of the characterizations was as finished as a portrait by a master.

After the intermission came a group of Villa-Lobos works, a Debussy group, and Chopin's Andante Spianato and Grande Polonaise in a superbly vital performance. The undulant arabesques of the andante and the flying figurations of the polonaise emerged with magical effect. Mr. Rubinstein added many encores. At the height of his powers, a great musician as well as a great virtuoso, with his love of the piano undimmed by decades of concert giving, he eminently deserves the tremendous enthusiasm of his public. S.

Marlowe, Laurent and Zighera

Eighteenth century music had field day at the Carnegie Chamber Hall on March 18. At that time Sylvia Marlowe, harpsichordist, George Laurent, flutist, and Alfred Zighera, player of the viola da gamba, gave a recital of solo and ensemble numbers by Lotti, Bach, Handel, Couperin and Rameau. For sheer beauty of tone and meticulous precision of playing all the artists were unexcelled.

Mr. Zighera's playing of Handel's Sonata in C was accomplished in glowing colors but was not wholly satisfying as the depth of his interpretation. In Bach's Sonata in B minor Mr. Laurent missed capturing the essential spirit of the rhythm. This is not to say that his playing was inaccurate—if anything, it was overly-accurate and consequently lacking in nuance.

Neither of these problems concerned Miss Marlowe whose playing of Vivaldi-Bach's Concerto in D and Couperin's "Les festes de la grande et ancienne menestrandise" was unforgettable. In addition to possessing all the tonal and technical gifts of the other performers, Miss Marlowe displayed great feeling for the architecture of the compositions and impeccable understanding of their basic rhythmic spirit. Under her hands the works became warm and living music rather than museum pieces.

The ensembles played were a Lotti Sonata and Rameau's Pieces de clavecin en Concert. The audience was gratifyingly large and expressed great enthusiasm. M.

At the Times Hall the tenor, Penman Lovingood, was heard in a recital the evening of March 7. Songs and airs by Pergolesi, Handel, Schubert, Rachmaninoff, Leoncavallo and compositions of his own appeared on the program. . . . In the same hall Malvina Ferrari, coloratura soprano, sang songs by Hasse, Rameau, Rabey, Debussy, Scarlatti, Strauss and Marion Bauer, as well as operatic arias by Thomas and Verdi the evening of March 11. . . . Ellen Wilson Meibes, soprano, offered a program of Lieder by Beethoven, Mendelssohn, Schubert and Brahms at the Town Hall on the afternoon of March 11. . . . Times Hall sheltered a recital by Vladimir



Ben Greenhaus
Louis Kaufman and Aaron Copland Go Over the Latter's Sonata Which They Played in Town Hall

Drozdo of piano works by Glazunoff, Scriabine, Chopin and others on the evening of March 12.

Selznick-Saphier Co. Creates New Music Dept.

HOLLYWOOD.—A new music department, under the supervision of Nat Finston, has been established by Selznick-Saphier and Company to supply independent film producers with an all-inclusive music service. It is a direct outgrowth of Mr. Finston's experience with MGM, where he was for nine years in charge of that company's musical activities, and the previous ten years which he spent as general musical director for Paramount Pictures.

Among the services available to producers will be: counsel and advice; estimates and budgets; scorers; timers; conductors; sketching, composing, routine and paraphrases; composers; orchestrators; a music library with facilities for copy, extract and ditto; quotations, clearance and copyright; choral arrangers, coaches and teachers; rehearsal pianists; orchestras and instrumental groups, vocal groups; union and guild clearance and contacts; songs; and pre-recording, direct recording, scoring and dubbing.

Marks to Publish New Philipp Work

Isidor Philipp, French teacher of piano, has written, in collaboration with Louis Sugarman, a new Piano Method for Beginners, which has been accepted for publication by the Edward B. Marks Music Corporation. After several years of work, Mr. Philipp and Mr. Sugarman have finally completed this first book, to be followed by two more.

Olga Sacerdote Gives Talk For Kansas City Club

KANSAS CITY.—Olga Sacerdote, teacher of singing in Chicago and in this city, gave a talk before the MacDowell Club here on March 21. Her subject was "Today's World of Music".

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RADIO

RCA Displays Latest in Television

By JEAN EMERY

AT a preview showing for members of the press on March 15, Radio Corporation of America's advanced development model television receiver was unveiled in the National Broadcasting Company studios. The demonstration, which was conducted jointly by RCA and NBC, exhibited a set which reproduces pictures that are brighter, clearer and five times larger than those which were obtainable on pre-war receivers. The actual size of the picture is 16 by 21 1/3 inches.

Television sets will not go into production until wartime restrictions on manpower and materials are removed, according to Frank M. Folsom, vice-president in charge of the RCA Victor Division. The large screen receivers probably will be available within one year after civilian production is resumed. Console models of the new receivers, with FM and standard broadcast receiving facilities, will cost about \$395. Several models will be available, including at least one table model to be priced at about \$150.

The half-hour press showing presented a tap dance by Bill Robinson, a dramatic sketch, "Birth-day," a sports film, the first motion pictures of American landings on Corregidor and a series of sketches drawn by Russell Patterson. Of these, all but the news pictures were "live talent" studio presentations.



Your Television Receiver of Tomorrow? Perhaps. This Is a Working Model of the New Large-Screen Set. Note Size and Clarity of Picture

Four separate technical developments, the basic principles of which were developed by engineers of the RCA Laboratories and the RCA Victor Division before the war, are responsible for the brilliance, clarity, size and steadiness of the images reproduced by the new large-screen receiver.

The first of these is the optical system which consists of a bowl-shaped mirror and molded plastic lens of special design which delivers to the back of the viewing

screen about six times as much light as could be obtained with the conventional F:2 movie projection lens. The cathode ray receiving tube is mounted face downward in the lower part of the cabinet with the bowl-shaped mirror below it, facing up. Light from the face of the tube is reflected upward through the lens to an inclined mirror near the top of the cabinet, then thrown on the back of the screen. In this way the entire receiver and optical system may be installed in a cabi-

net only slightly larger than a standard radio console.

The second development is a special high-voltage type of cathode ray tube, which produces a much brighter original image on its face than could be obtained with the pre-war lower voltages. Then there is an automatic frequency control which eliminates picture distortion caused by "noise" interference, and improvement in the translucent plastic viewing screen, which provides even distribution of light over the image area as well as proper distribution of transmitted light within the normal viewing angle. This insures a picture of maximum brightness and natural light contrasts.

Dr. C. B. Jolliffe, vice president in charge of the RCA Laboratories, explained technical details of the receiver and John F. Royal, NBC vice president in charge of television, discussed programming.

Although the demonstration did not touch on musical subjects, it is clear that the prospects for televised opera and concert are not so limited as they might appear to be. It is no longer necessary for artists to wear theatrical make-up. Previously brown or green grease paint was required, although a peroxide blonde cannot deceive the eye. And there is no longer need for such brilliant lighting as there used to be, so that it will be possible with a television set to see operatic and symphonic presentations just as they appear to the audience in the opera house or concert hall.

... Along Radio Row

STAR THEATRE FROM METROPOLITAN.—Columbia's Star Theatre, starring James Melton, was scheduled to broadcast from the Metropolitan Opera House stage on March 25 as a portion of a benefit concert sponsored by the Metropolitan Opera Guild to raise funds for the purchase and repair of musical instruments for the armed forces. Featured with Mr. Melton were Alec Templeton, Al Goodman's orchestra and chorus and, as special guest, Jarmila Novotna. Aside from the Star Theatre broadcast, performers to participate in the benefit concert included Patrice Munsel, Blanche Thebom, Richard Tucker, Argentinia and the Army Air Force Band.

KOUSSEVITZKY HONORED.—Following the broadcast from New York's Hunter College by the Boston Symphony, and in commemoration of Dr. Koussevitzky's 21st anniversary as conductor of the orchestra, a reception was held at the Savoy Plaza Hotel by Edward J. Noble, chairman, and Mark Woods, president of the American Broadcasting Company. Among the guests were officials of the Allis-Chalmers Manufacturing Company, which sponsors the broadcasts, directors and officials of the orchestra and of the American Broadcasting Company, leading musicians, conductors, composers and members of the musical press.

BEHIND THE CURTAIN.—Going on Dean Dixon's premise that audi-

tioning musicians without knowing their age, color, race and appearance is the fairest way to judge their purely musical achievements, Station WNEW inaugurated a program called Behind the Curtain several weeks ago (Sundays, 8:45 p. m.). Three young artists perform and after each is finished, three critics estimate the performance from another studio. The announcer warns that a more experienced artist may be called in occasionally to test the critics' judgment, and on one occasion they made good the threat by playing some Heifetz records, which the critics placed as records but did not identify the performer. Mr. Dixon, well known for his conducting of a youth orchestra and guest appearances, is the permanent member of the critics' board, and others who have been called on to pass judgment sight unseen are Henry Simon, formerly critic for *PM* and now an editor at Simon & Schuster; Max Goberman and Leonard Bernstein, conductors; Harriet Johnson of the *New York Post* and Frances Quaintance Eaton, associate editor of *MUSICAL AMERICA*. The award of a book is made to the contestant who is considered the best of the three. Ted Cott is the station's program director.

PEOPLE AND PROGRAMS.—Rose Goldblatt, Canadian pianist, presented a concert which included Beethoven's Bonn Sonata and works of Smetana, Brahms, Sas and Morillo on March 21 over the national network of the Canadian Broadcasting Corpora-

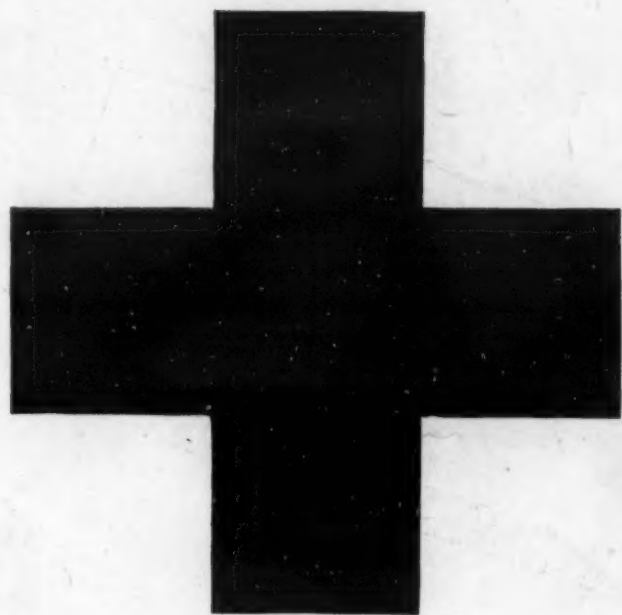
tion. . . . Helen Teschner Tas, violinist, and Paul Berl, pianist, are being heard over WNYC in a second sonata series on Fridays at 9 p. m. Works of Schumann, Brahms, Mozart and Franck will be performed during April. . . . It is reported that Andre Kostelanetz will not resume his CBS Coca-Cola show when he returns from overseas. He will probably be heard during the Summer under other sponsorship. . . . Frank Parker recently invited his entire "Friday on Broadway" (CBS) cast to his Connecticut farm. His ulterior motive was to have them help him with the Spring plowing. . . . Paul Lavalley's Stradivari program will switch from NBC to CBS on April 15. It will continue to be heard on Sundays, but at 2:00 instead of 12:30. . . . Jascha Zayde, pianist, appeared as soloist with Licia Albanese and Francesco Valentino on Mutual's Treasure Hour of Song on March 22. His contribution was an arrangement of Chopin melodies. Alfredo Antonini is the program's conductor. . . . Harold Kohon will begin a Sunday WNYC series in May, "Music by Famous Violinists", which will feature works by Paganini, Sarasate, Wieniawski, Ernst, Kreisler and other violinist-composers. He will also appear over WQXR during May, introducing a new work by Johan Franco.

STEPHEN KOVACS ON WLIB.—On March 18 New York's WLIB began a weekly series called "Keyboard Kaleidoscope" which presents the Hungarian pianist, Stephen Kovacs in music ranging from the classics to current popular pieces. Mr. Kovacs, a graduate of the Budapest Royal Academy of Music has played exten-

sively in concert throughout Europe and, since his arrival in this country six years ago, he has appeared in both his capacities as a jazz and concert pianist and has played nightclub and radio engagements. The present WLIB series is heard on Sundays at 3:15.

EASTER SERVICE ON NBC.—The yearly broadcast of Easter services from Radio City Music Hall will be brought to radio listeners by NBC on April 1 at 7:30 a.m. Two offertory anthems will be sung by the Rockefeller Choristers—Mozart's "Ave Verum Corpus" and Franck's "Sing Praise to God, The Lord". The Octet of the Quonset Naval Base will sing Purcell's "Thou Knowest Lord", and Kopolyoff's "Alleluia, Christ Is Risen". Dr. Eugene C. Carder, Rev. Edler G. Hawkins, Dr. Robert W. Searle and Dr. Frederick B. Newell, will participate in the service, at the close of which the Choristers will sing Handel's "Hallelujah Chorus".

AUDITION FINALISTS ANNOUNCED.—Seven young singers—Barbara Troxell, Pierette Alarie, Elizabeth Bonninger, Biruta Ramoska, Robert Merrill, Thomas Hayward and Joseph Laderoute—have been selected as the finalists on the Blue Network's "Metropolitan Opera Presents" (Sundays at 5:30). Miss Alarie, Miss Ramoska and Mr. Laderoute were heard on March 18, and the four other finalists were to be heard on the following week. From these seven singers will be chosen the winners of Metropolitan Opera contracts, who will be presented in a broadcast from the stage of the Metropolitan Opera House on Easter Sunday.



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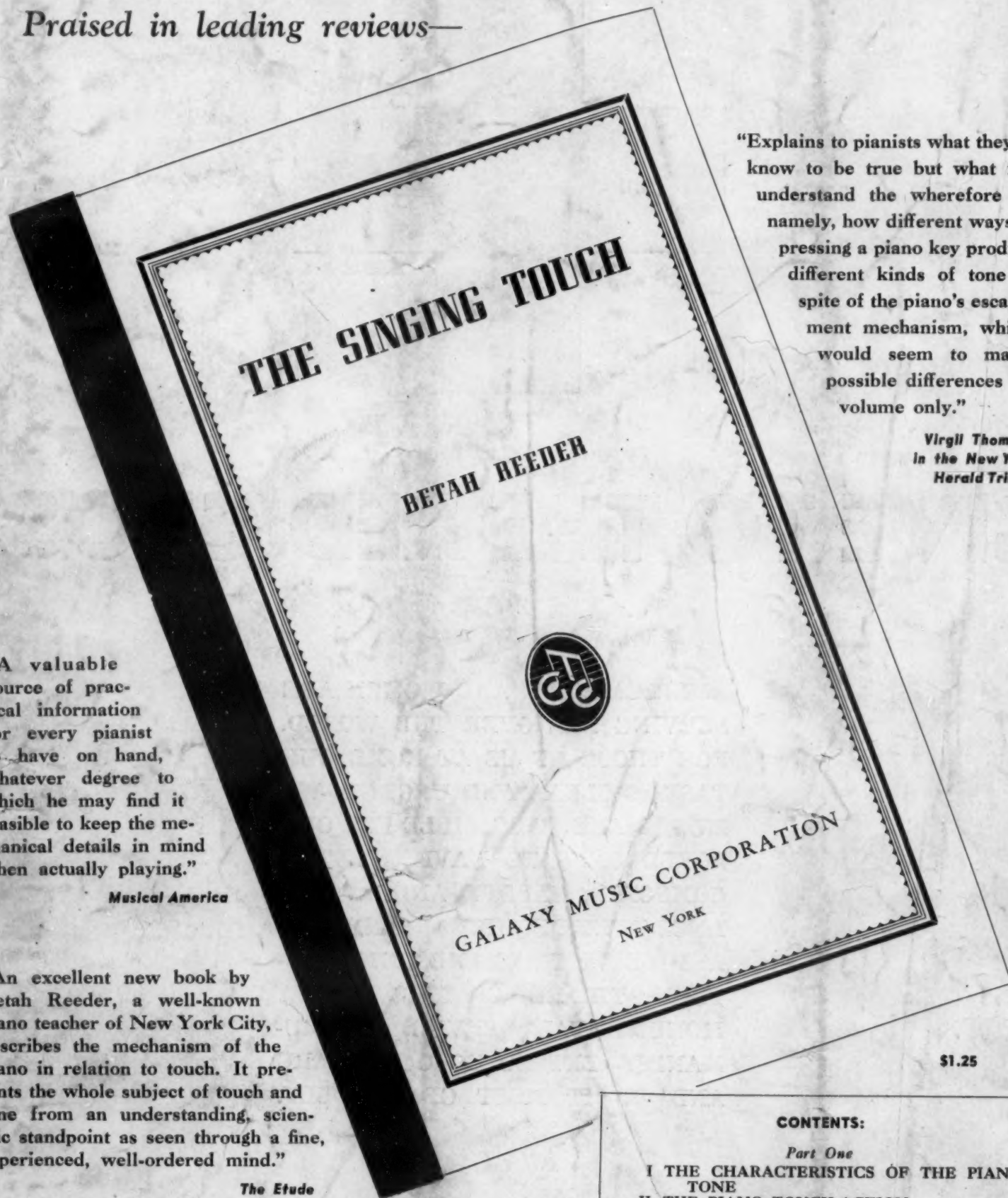
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